Criticism" by Ephraim Hickenlooper

MAY 6, 1914

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Bangs, N. Y.
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In "The Belle of Bond Street"

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXI NEW YORK, WEDNESDAY, MAY 6, 1914 No. 1846

AN ESTIMATE OF METROPOLITAN CRITICISM

A VERY dirty card was placed on my desk one day recently, and across its once glazed surface I read the legend, "Ephraim Hickenlooper, Dramatic and Other Editors of the Skunkville *Squeak*. Job Printing a Specialty." Very curious to see who this gentleman might be, I went outside to the ante-room and leaned across the counter where the unsolicited advertising comes in. Presently a horny hand came from one side of the window, took the card that I still held between my fingers, and then showed the original sketch that the card described.

"For seven years," began this figure that I shall not describe for fear he should put my name in his paper, "this kerd has interdooced me inter editorial and other sanctums." And with a flourish he deposited the card in the southeast pocket of his corrugated vest.

"You will wonder, sir, at my being so fur from home; but the fact is thet the Masons hed some doin's in taown, and I am the Skunkville delegate, come to contribute my humble iota of influence to the welfare of thet ge-lorious institution. I am here becuz, as a out-of-taown editor, I want to O. K. the sentiments of Mr. Arthur Ruhl, of the New York *Tribune*, at present transcribing the repeated defiance of Huerta to these United States of America, thet New York is only one corner of a great country. In other words, I see no valid reason why I should not be interviewed on the subject of dramatic cricket-cism.

"The only distinction between me and Alan Dale is that between the snail and the swaller. The snail gits up in the mornin' same time's the swaller, and goes to bed as airly; the diff'rence bein' thet the swaller sees a heap more country 'twixt sun-up and sun-daown. I'll garntee thet I know as much about cricketcizin' as most of these city fellers thet git free passes inter some big, five hunderd dollar production fer the sake of expressin' a personal opinion in print. They hain't hed no experience outside o' rewritin' an occasional death-notice clipped from the *Squeak*, or mebbe a college course on the history o' the drammer extendin' back to the original performances o' Shenandoah, Uncle Tom's Cabin and 'Way Down East. In my opinion, they dun't know so much as a farra' hen. O' course I'm only judgin' by appearances. I may be wrong and I hope I be. Fer my part, I've writ five mock trials fer the Grangers on leadin' topics o' the day, followin' which I hev been elected coroner on nine consecutive occasions. So much for qualifications.

"I kind o' hev an idee thet destructive dramatic cricketcism is tautology. It's a pecooliar and melancholy fact thet certain managers which you wouldn't know if I mentioned by name, declare it as their conviction thet a cricket should show 'em how to patch up their mistakes. But I hain't sufferin' from no sich delusions. If they hev the insolence to present to the public an attraction thet hain't up to snuff, they ought to expect them among the public as has the courage of their convictions, to tell 'em where they stand. People hain't puttin' up their ten and fifteen cents's to be experimented on. They expect to git the best for their money, and if a manager can't give it to 'em, he ought to stay out o' theatricals. If he's got to earn his livin' some way, let him find a fortin' in the whip and coffee business, 'cause by gee, they're the biggest swindle I know of.

"At the same time, I calc'late that if crickets has the right to pry their nose into a manager's private affairs, sich as rakin' up his past and flingin' it in his face, he ought to hev the privilege o' bangin' their heads together now and then to knock a little sense into 'em. However, they're gittin' 'em learnt gradual. Then it's pretty hard to blame a cricket if he goes in ter see a show and the management dun't treat him right. I recall how strongly I wus tempted ter blast the future o' 'The Beauty Belles' one Winter when I found two-thirds of a tenpenny nail stickin' through the seat assigned me by the head o' the troupe. I'd rather break m' ribs than tear m' pants.

"Another question that needs callin' a spade a spade is thet one about playin' favorites—bein' influenced by advertisin'. If a man comes in taown

Pennybacker, Skunkville, N. Y.
EPHRAIM HICKENLOOPER.

with a troupe and feeds me bread, shall I give him a stone? When an attraction pays me real money for lockin' up all the block type I have in my shop, in the form for next week's issue, at full advertisin' rates, hain't it natural thet I'd give him a preference over a subscriber thet pays me either in promises or beans? Besides, I don't eat beans. A hog'll starve before he'll eat beans or termaters. And ye got ter git a strangle hold on opportunity as soon as it sends in its first advance notice about the dramatic hit o' the century, fer a troupe never comes back agin, and a subscriber does.

"A man got ter know suthin' about the drammer afore he talks about fried and scrambled unities, same as ye got ter load a gun afore ye can shoot it. But I'll bet ye a chaw o' tobacca agin yer job that yer knowledge o' Hercules an' Sappho, and them other ancient Hebrew authorities, hain't goin' ter do ye no good in cricketcizin' that great scene in The Ninety an' the Nine, whar the enjine comes runnin' threough the lickin' flames. The critical trainin' ye need fer that is ter put yer finger on a hot stove a couple o' times. It's experience thet counts. Ye can't be born to it, any more'n ye can hev a hereditary taste for mixed pickles, or a broken leg runnin' in the family.

"Most particular is knowin' yer public. Spozzin' I wus to go to the taown hall whar we accommodate all visitin' troupes lackin' an opry house, and didn't know thet them two fellers in the front row, splittin' their kid gloves with wild and rapterous applause, wus Gideon Day and Iry Black, tryin' to outdo each other gittin' the contract for carryin' the scenery daown to the depot? Or spozzin' I didn't know thet Sairey Cruikshank allus cries at a weddin' ceremony on the stage less becuz of the gravity an' pathos o' nuptuals than becuz she never had a chance to git married? Why I wus as grey as Methusaleh's old goat's tail afore I was experienced enough ter express the public's opinion. But how the public accommodates its idees to what I say in the *Squeak*, fer I know the pedigree of every family in a rad'us o' twenty mile.

"I hain't said nawthin' yit about actin'. Personally I hain't no objections to thet new-fangled notion about troupers turnin' their backs on an audience, but I shouldn't think they'd risk it. The price of eggs is high, I'll admit, but they's other vegetables in season, and with their backs turned they's a tur'ble chance thet they may not be able to dodge in time. I observe that only as a footnote. If they dun't git out the way, it means nawthin' in my life. Whut I principally wanted ter say about actin' wus the fact thet few crickets pay attention ter the matter o' make-up. It beats all you ever heerd tell, the way crickets call make-up good becuz it looks all right from a distance. My policy is alwus ter go back-stage jest afore the beginnin' o' Act Five, and appreciate make-up at close range—particularly o' the women-folk, becuz they're tur'ble keen on art and fond o' foolin' the journalistic perfession.

"Seems ter me you city fellers are kind o' hard on New York crickets. It's their employers are ter blame. Ye can't blame an editor for not wantin' to hire a man thet knows more'n he does, can ye? Then some allowance has to be made fer the fact thet crickets as a class hev limitations. It's in the blood, fer which they're not to be blamed, same as certain nations have shortcomin's at the same time thet they're oncommon smart. Fer instance, I never met a Frenchman who cud say 'Chinee' in French, and I've met a good many o' them Canucks.

"First-night cricketcism dun't exactly command my sympathy. Ye dun't git chance ter think it over. If the management o' the troupe dun't pay his advertisin' bill, I dun't feel inclined to express my 'pinion so free, and I want time to allow fer that. One shudn't be hasty about nawthin'. In that connection I allus think about poor Hugh Gaddess. Hugh wus allus mad about havin' to start fires, so one day he put in some kurseen to set it goin', and the tormented thing everlastin' blowed to pieces.

"Ye see I hain't exactly whut ye'd call a fool. I'm a man o' simple nature, like the bird they call the bear. And if it wouldn't be askin' too much I might consent to give ye thet interview now."

"Thanks," said I; "I've already gotten it."

And he hurried off to the Hippodrome.

ARTHUR EDWIN KROWS.

QUEER THEATRICAL PERFORMANCES OF OTHER DAYS

By ROBERT GRAU

THE freak play, or the performance that is a travesty, is little in evidence to-day, but it does not seem so long ago when a slump in business sometimes emboldened even the most conservative of theatrical managers to resort to extraordinary measures to attract at least one capacity audience.

One of the early freak performances was intended as an event of great artistic value. The late Henry Wolfsohn, who afterward became famous as an impresario, aspired to the great Forrest's mantle. The great tragedian was playing at Niblo's Garden in Othello, and Wolfsohn, then twenty-two, had saved a little money, with the idea of purchasing the privilege of appearing as the Moor in New York once at least. His ambition appealed to Marie Seebach, the German actress, who was appearing in that year,

Kosrad, N. Y.
MR. STUART ROBSON, JR.

1868, at the Theater Francais on West 14th Street. Wolfsohn paid the manager $1,000 for the privilege, besides himself selling out the capacity of the theater.

Although the audience was composed chiefly of his friends and relatives, the portrayal was so ludicrous that a riot seemed imminent, and was only prevented through an appeal to the audience from Mme. Seebach to consider her own position. Wolfsohn never trod the boards again.

The next year, in the same theater, opera bouffe was the rage, owing to the tremendous hit of a comedian of the name Gabel who appeared as one of the two gendarmes in Genevieve de Brabant. Gabel's popularity was so great that a benefit was tendered to him. He decided to present Genevieve as a travesty, the male principals assuming the female roles and the women those of the men. The house was sold out one hour after the advance sale opened. Speculators reaped a harvest.

The audience began to laugh before the curtain rose, the conductor was greeted with roars of merriment. Even the ushers were grinning in anticipation of a festival of fun. When Gabel appeared, elaborately gowned as Genevieve, it was fully two minutes before he was allowed to sing the beautiful serenade number. He, too, was bursting with laughter. The same reception greeted each of the principals, but from then on the performance was about as enlivening as a funeral! The theater was half empty before the act ended. Gabel said the next day that he would gladly give back the $5,000 yielded if he could forget the experience.

It was fifteen years before anything of this nature was attempted again. This time it was for the late Maurice Grau, who had suffered many reverses, that the benefit was organised at the Academy of Music. Grau himself arranged the programme, the feature of which was travesty of the first act of La Grande Duchesse. The great Aimée, queen of opera bouffe, was cast for General Boum, the ponderous M. Duplan played the duchess, and the droll M. Mesières was Wanda. Seats brought as much as $15 each. The house was crowded; but alas! the fiasco was even more complete than at Gabel's benefit.

Booth's Theater, then at Twenty-third Street and Sixth Avenue, was the scene of the next freak performance. George Rignold, famous as a matinee idol, was attracting all New York to see his Henry the Fifth. Joseph Tooker, an ingenious showman, if ever there was one, conceived the idea of a special matinee of Romeo and Juliet, with six amateurs selected to appear as Juliet. Rignold was the Romeo. Such a scene as was on view on West Twenty-third Street that matinee day was never witnessed before, nor since. As early as 9 a. m. the lobbies were packed, and the line to the box-office reached to Broadway. At noon at least 3,000 women were congregated in front of the theater, and the management, fully awake to conditions, commissioned Big Jim Brown, king of ticket speculators of that day, to "work the line." This man did so well that 4,200 persons, 95 per cent. women, were packed into a playhouse seating comfortably 1,800.

The performance itself was so bad that Rignold would have quit in the fourth scene but for Tooker's plaintive plea to "stick it out." Tooker's idea had been that the Juliets would be so bad that they would be funny, whereas five of them were just rank incompetents. The sixth Juliet was none other than Marie Wainwright, who distinguished herself all the more by the contrast. Miss Wainwright was immediately engaged as a professional, and quickly became a star.

Many old-timers will recall a certain first night at the Park Theater, in 1870, when ex-Mayor A. Oakey Hall made his memorable debut as a star in his own play, The Crucible. The occasion was one of pitiful sadness. The play itself failed, and the mayor revealed not the least qualification for a stage career.

When Bob Cutting was wedded to Minnie Seligman, the actress, she prevailed on him to try a career on the stage. A play was expressly written for the two, and the Standard Theater secured. The opening performance was a gala affair, but a slump marked the second performance.

Serious attempts on the part of both professional and non-professional women to assume Shakespearean male roles have resulted in a travesty more often than not. When Anna Dickinson appeared as Hamlet, the production was carefully prepared. Public interest, while seemingly intense, was confined practically to the opening night. The fame and large following of Miss Dickinson permitted a longer vogue on tour than in the metropolis.

NEW SHAKESPEARE FINDS

The London *Times* on April 30 published the first instalment of a report of new discoveries made by Professor Charles William Wallace, of the University of Nebraska, and Mrs. Wallace, concerning Shakespeare and his theater.

From such material as the records of a Commission on Sewers, and title deeds of property on Bankside, Dr. Wallace has been able to tell with something like precision the date of the building of the Globe Theater and the spot on the south side of the Thames where the theater stood.

"The site chosen for the Globe," says Dr. Wallace, "was the most unlovely spot of that unlovely region, flanked by two ditches or open sewers, one north and one south. The spot had long been used as a dumping ground for all sorts of offal and refuse."

Dr. Wallace suggests that since piles were driven into the marshy ground for the foundation of the theater, it might even yet be possible to discover the very contour of the Globe. Maiden Lane was on the south and a row of houses along Bankside on the north. The lease for the site was signed on Feb. 21, 1599.

Professor and Mrs. Wallace have made valuable previous discoveries in regard to Shakespeare as a result of their untiring work in the London Record Office.

MAXIMS OF THE STAGE

Tragedy is not history in dialogue.—LESSING.

I desire art to be chaste but not prudish.—VICTOR HUGO.

Simplicity and truth are the sole principle of the beautiful in works of art.—CHRISTOPHER W. GLUCK.

Melodrama for the crowd, tragedy which analyses passion for the women, and for the thinkers plays that paint human nature.—VICTOR HUGO.

The women are right in wishing to have their hearts touched; the thinkers are right in desiring to be taught and the crowd is not wrong in wishing to be amused. From these established facts the laws of the drama are deduced.—VICTOR HUGO.

Personal

BOYD.—Very few have forgotten the highly characteristic and lovable old village stage driver, Jeremiah Cobb in "Rebecca of Sunnybrook Farm," which the late Archie Boyd originated at the Republic Theater on the night of October 3, 1910. Mr. Boyd's recent death came on the eve of his intended retirement from the stage after forty years. He had long worked to establish a home in his native St. Louis, and gave himself but one more year of professional activity to get everything in order for making the evening of his life one of comfort and ease. Mr. Boyd was best known for his delineations of rural characters and for many years he played in such dramas as "'Way Down East," "The Country Squire" and "Shore Acres." For three seasons he and Mr. Harry Knowles appeared successfully in a vaudeville character sketch without a female role. Mr. Boyd made his debut with McKee Rankin in "The Danites."

DUSE.—Winding up a career crowned with tri-

THE LATE ARCHIE BOYD.

umphs, after a long and arduous struggle in her earlier years, Eleanora Duse retires from the stage when but fifty-five, one of the greatest actresses in the history of the modern drama. Strange to say, sincerest recognition of her rare powers came to her in foreign lands, rather than that of her birth. Her first appearance was made at the age of four, in "Les Miserables." There has always been something strangely weird about this extraordinary woman. Even as a child she seemed more somnambulistic than normal. An air of mystery enveloped her like an impenetrable cloud. But her personality and art were irresistible. She once inspired this rare burst of enthusiasm in George Bernard Shaw: "Duse is not in action five minutes before she is a quarter of a century ahead of the handsomest woman in the world."

FOY.—A special meeting is called to immediately follow the annual meeting of the Actors' Fund of America May 12, at which the by-laws will be changed that shall make minors eligible to membership. Little Magda Foy, on her seventh birthday, becomes the first minor member of the Fund.

ROBSON.—Elsewhere appears a picture of a bright-faced young man who is none other than the proud bearer of the name of the late Stuart Robson, for he is the son of that admirable comedian. Young Robson is said to be developing oratorical powers and a taste for the hustings rather than the stage. Unless he gets himself elected Governor or sent to the United States Senate, THE MIRROR hopes he will repent before it is too late and follow dutifully in the footsteps of his father and mother. By the way, on April 29, anniversary of his father's death, he received a present in the form of a check from Mrs. Bronson Howard. This remembrance did much to assist young Robson in opening his store at Highlands, New Jersey, and was sent for that purpose. The young man could not let the occasion pass without coming to THE MIRROR to advise his friends of his good fortune. He expects to have as a patron this Summer Sir Howard Lipton, an old friend of Mrs Robson. Stuart Robson, Jr., has played with Rose Stahl, and the Shuberts, and this Winter did considerable work in pictures.

MADAME CRITIC

SO charming Billie, frolicsome Billie, is not going to rush headlong into a tango specialty, after all. I am sure this will cause a number of people to express surprise, for rumor was immediately and scientifically cultivated that as an aftermath of her Ziegfeld honeymoon the late adored Miss Burke would in the near future be seen in a spotlight role with a beauteous chorus as a formal background.

The bulletins from the Ziegfeld bridal suite were about as accurate in information as some of those which have journeyed from Mexico, and a few of us have learned that, after all is said and done, a watchful waiting policy is worth a test.

And now comes the news that Miss Burke is not

White, N. Y.

ZELDA SEARS IN "THE TRUTH."

going to take her dainty pajamas into the center of the *from one extreme to the other* costumed type of musical entertainment. No, she will continue to wear them in "Jerry" and will live up to her contract with Mr. Frohman, just as if she hadn't caught the romantic fever in so alarming a form that there was no remedy but marriage—the kind with names of principals and witnesses realistically embellished with a formidable civic seal.

Miss Burke is to continue in "Jerry" all next season. After that, who knows! She is a creature of interesting impulses. This was proved when she played "Jerry" in a fashion which left no doubt as to her enjoyment of the role. When I saw her in "The Land of Promise" I became more interested in her than I had ever been, for she undoubtedly gave promise of establishing herself in a serious line of work. After all, smiles and laughter are soon forgot. It is only when they are judiciously employed in the varying of a character that they become of genuine value. But it is said Miss Burke fancied that the public did not take her seriously. Perhaps this was because she herself felt rather ill at ease in a different line of acting. As a consequence, she put more nonsensical little tricks into "Jerry" than she had ever done before, with the result that she was accused of Billie Burkeing.

Some stranger on our isle recently inquired what it meant to Billie Burke a role. I should say in reply that to Billie Burke is to be cute and coy and cunning and courageous—four Cs, notice—until you absorb the undivided attention of an audience to such an extent that it wonders why a supporting company is necessary.

Among the newspaper publishers who journeyed from far and wide to attend the recent annual publishers' meeting in New York was Mr. Scott C. Bone, at present editor and part owner of the *Post-Intelligencer*, of Seattle, Wash.

Mr. Bone is a man of more than ordinary interest to the theatrical world, because of the dignified consideration he invariably accorded professionals who played engagements in Washington, D. C., during the years he filled the position of managing editor of the Washington *Post* and later as president and editor of the Washington *Herald*. Mr. Bone is accredited throughout the country as having placed the Washington *Post* in a leading place of authority in the political and news world, and he did no less for its theatrical department, which was widely quoted.

A sensational press yarn was something which never by the most skilful manoeuvering could find space in one of Mr. Bone's papers, but there was always room for the right sort of story. Mr. Bone never permitted his interest in the theatrical department to interfere in any way with the plans of his dramatic editor, and influence could never be brought to bear upon him so that this or that star or manager might receive a little more than his just amount of printed attention. He was absolutely impartial.

I am saying all these things so that professionals who journey out to the Pacific Coast and play Seattle may know exactly what sort of a dramatic department is printed by the *Post-Intelligencer*. He told me last week that his interest in theatrical affairs is as keen as ever and the *P-I*, as the paper is popularly known on the Coast, devotes all possible space to the stage.

I received a letter the other day from Dorothy Hammond. She is playing the haughty Ethel in the company of "Peg O' My Heart," of which Elsa Ryan is the star. I wondered what had become of Miss Hammond; whether she had returned to her lovely home in London, or whether she was still waiting for her handsome husband, Guy Standing, to close his season here. The Standings are quite devoted and dislike being separated, that is why Miss Hammond came to the States, leaving the two Standing children on the other side.

It was all well enough while Mr. Standing played a New York engagement, but then came that irresistible call of the road, which must be responded to by the greatest of New York favorites. In the meantime Miss Hammond had received an offer from the "Peg O' My Heart" management, and thinking that she could at least spend her week ends with Mr. Standing, she decided to accept.

But, alas, for dates ahead. In this case, they went all wrong on more occasions than once, and Miss Hammond found frequently that in towns where the two companies were supposed to be simultaneously booked, she could only have a few hours of Mr. Standing's society, since he had played there the week before, or wouldn't be there until the following week. "Can you imagine anything more exasperating?" she asks.

Charlotte Walker—she of the Springtime smile—was wafted along Broadway the other day. Whenever I see Miss Walker I always think of apple blossoms in their first pink petaled freshness, and I wonder why some artist hasn't persuaded her to sit for an ideal head of a nymph representing our most delightful season.

At any rate, she rather cast a bit of sunshine about her as she followed her thoughts. She invariably impresses me as half-dreaming, and often I would give much to know what she thinks about, for she seems scarcely to see anything of the matter-of-fact world as she passes. She has the look of a poetess—and yet I have never heard of her having expressed herself in verse. At any rate, she is an interesting study and different from most people.

As she carried a manuscript under her arm I ventured to inquire why, what and where, and learned that she was rehearsing the star role in a new play by her husband, Eugene Walter.

"Since I began rehearsals I have lost forty pounds," she said. "I have to laugh when I hear people asking what on earth they can do to lose flesh. My answer is, work, work, work. When I began rehearsing my new role I was supposed to be the mother of a twelve-year-old boy, and I looked the part. In a short time I had lost several pounds of flesh and it was decided that I did not look matronly enough to be the mother of a twelve-year-old child, and Mr. Walter decided to reduce the age to ten years. That was all well enough for a couple of weeks, when another consultation was held, and my child was made eight years old—all because in the meantime I had lost more pounds. At present the child is six years old, and Mr. Walter says if I get any thinner he will have to make him a babe in arms."

She is certainly sylph-like in appearance and I can vouch for the fact that the above story is not exaggerated.

I am falling into the habit of dropping into the Palace Theater once a week. There is an atmosphere about this playhouse which one cannot fail to like. From Mr. William Sill, the press representative, past the ticket office, in at the front door and out the stage door, guarded by Randall, the kind and polite, I like *every* bit of the Palace. I mustn't forget the cheerful and luxurious-napped red carpets, and, oh, chief delight of all, the ever-fresh bank of flowers from which the stairs to the balcony ascend. Growing plants of ferns and palms from which spring long-stemmed calla lilies of mammoth size and exquisite fragrance.

I would like to know who conceived that bank of flowers. I would like to tell him how much appreciated it is by the patrons of the Palace. The flowers are not fresh and beautiful for one day only. They are just as lovely on Saturdays as on Mondays.

MADAME CRITIC.

Prominent Critics

Those fortunate (or otherwise, as the case may be) actors and actresses who have journeyed far out to the Pacific Coast and played their brief parts before a Los Angeles audience, all know the pertinent and trenchant pen of Otheman Stevens.

For over ten years, or as long as the paper has been in existence, Stevens has been on the staff, and for most of that period he has been its dramatic reviewer.

Mr. Stevens is a New Yorker, by the way, and by birth, but came West early in his newspaper career and settled in Los Angeles, where he worked in editorial and critical capacity on *every* newspaper there—the *Express*, *Record*, *Herald*, and the *Examiner*, the latter dramatic critic's place being still held down by him to the entire satisfaction of his readers and his editors.

Aside from his reviews in the *Examiner*, Mr. Stev-

MR. OTHEMAN STEVENS.
Dramatic Editor Los Angeles *Examiner*.

ens still finds time to contribute on things dramatic to the *Cosmopolitan*, the *Saturday Evening Post* and the leading dailies of the East.

Mr. Stevens claims in his ultra modest fashion that he became a reviewer because at one time he thought he was cut out for a business man, but other business men took all his money, so his critical work was a necessity. For twenty-five years he has held responsible newspaper positions, mostly reviewing, and we suspect that the necessity that gave him the opportunity, gave the newspaper world a most competent and delightful dramatic critic.

Never having been an actor, nor wished to be one, nor, until lately, having been guilty of a play, Otheman Stevens claims that these facts fitted him most gloriously for his future work. A manager now threatens to produce his play, and if it should fail Mr. Stevens argues that it will only serve as another reason why he should be competent to tell others how to write them.

With the broadest of sympathetic feelings for the theater and all it means to life, Mr. Stevens has the choosing ability to a great degree; he is a seeker out of the worth while and a most caustic and vigorous discarder of the unworthy in dramatic art.

RUSSELL E. RUTTER.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK
Telephone—Bryant 3360-3361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY
FREDERICK F. SCHRADER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dye's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

TO MANAGERS, MOTION PICTURE PRODUCERS AND OTHERS

THE MIRROR in its last issue published two significant and eloquent tributes to its popularity, one from America's foremost character actor, Mr. FRANK KEENAN, the other from the manager of the Pan-American Film Company, Mr. ERNEST SHIPMAN. Mr. KEENAN says that THE MIRROR is "something to be proud of" and "representative of the best thought and endeavor in our profession." Mr. SHIPMAN writes:

"It gives the Pan-American Film Company much pleasure to advise you that its recent advertisements, scattered through the theatrical and moving-picture sections of 'The Dramatic Mirror,' have brought us considerable business, not only from exhibitors, but from theatrical men throughout the country with whom we aim to do business in connection with our big features.

"The pile of letters laid on the table as a direct result of this advertisement has caused the Board of Directors to ask me to dictate this letter to you."

Similar testimonials of approval from representatives of all branches of the profession, dramatic, motion pictures and vaudeville, are being daily sent to THE MIRROR and are gratifying evidence of its widespread popularity.

To the motion picture producer of quality THE MIRROR is indispensable because it is the one dramatic paper that is read by the managers of theaters throughout the United States and Canada. Whenever a manager decides to supplement his theatrical bookings with motion pictures, he goes to the fountain-head of information, THE MIRROR, of which he was a regular reader before motion pictures were ever thought of.

He recalls that THE DRAMATIC MIRROR was the first paper ever to review a motion picture and to place the artistic film on a dignified plane beside the spoken drama.

He is interested in the latest releases as well as in the strictly theatrical news, which he cannot find in motion picture magazines.

Hence Mr. SHIPMAN'S statement that the advertisements scattered through the theatrical and moving picture sections of THE MIRROR have brought the company large results not only from exhibitors, but from theatrical men throughout the country, with whom it aims to do business in connection with its big features.

To the theatrical producing manager not financially interested in pictures, and to the actor, THE MIRROR is indispensable because it is the only New York paper which is read and consulted by the dramatic editors of the daily newspapers in every large and medium sized city in the United States and Canada. They do not consult the New York daily papers. For most of them these have no existence. The information they seek is supplied either by their own theatrical correspondents or THE DRAMATIC MIRROR.

If there is one man in New York who can speak authoritatively on the question, to what extent the daily papers of the metropolis reach the attention of people outside of New York, it is Mr. DON C. SEITZ, business-manager of the New York *World*. In an address to the students of the School of Journalism at Columbia University, Mr. SEITZ, on February 16 last, frankly declared:

"A paper (daily) in New York City cannot make any impression on Philadelphia, Washington or Boston. . . . I know that this is true, because *The World* has tried more than once to make a showing in some of these cities."

In the face of such an admission, of what general benefit is it to a manager to have a local commendation of a new play which he has produced, or an actor to obtain the favorable attention of the New York critical fraternity, so far as the rest of the country is concerned, except in a reflex way?

It might be well for certain managers to ask any old-time, experienced press agent who has traveled in advance of attractions whether this statement is true or not.

Let us cite the testimony as to THE MIRROR'S standing of one who for four years was the efficient press representative of Mr. HENRY MILLER—Mr. FRANK C. MORSE, now dramatic editor of the Washington *Post*. Mr. MORSE recently said, in a notice of THE MIRROR:

"Its material—through copious reproductions in every important newspaper in the United States—is given a staggering circulation."

And in a private letter Mr. MORSE adds:

"I meant every word I said when I spoke of 'The Mirror's' importance, because of the terrific circulation it receives directly and indirectly. I have never in my life seen a publication improve so rapidly and so thoroughly as 'The Mirror' has under its present management."

THE MIRROR'S influence is so great because its own peculiar field is one which no other publication has successfully invaded.

THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

THE COMEDIES OF HOLBERG.—By Oscar James Campbell. Cambridge, Harvard University Press.

THE GREAT GALEOTO.—By Jose Echegaray. New York, Doubleday, Page and Co. 75 cents.

THE COMEDIES OF GEORGE CHAPMAN.—Edited by Thomas Marc Parrott. New York, E. P. Dutton.

MARIANA.—Play in three acts and an epilogue. By Jose Echegaray. New York, Albert and Charles Boni. 75 cents, net.

LOVE OF ONE'S NEIGHBOR.—Play in one act. By Leonid Andreyev. Translated by Thomas Seltzer. New York, Albert and Charles Boni. 40 cents, net.

ANDROMACHE.—Play in three acts. By Gilbert Murray. London, George Allen and Co.

THE GRANVA SHAKESPEARE.—Edited by J. H. Lobban. "The Merchant of Venice" and "A Midsummer Night's Dream." Cambridge, the University Press.

THE POST OFFICE.—Play by Rabindranath Tagore. New York, the Macmillan Co. $1.

THE GREAT TRAIL.—An Indian Mystery Play. By Marie E. J. Hobart. New York, the Domestic and Foreign Missionary Society.

GERHART HAUPTMANN'S DRAMATIC WORKS.—Edited by Ludwig Lewisohn. 12mo. New York, B. W. Huebsch. Vols. III and IV.

EIGHT PLAYS FOR THE SCHOOL.—By Frances Helen Harris. 12mo. New York, E. P. Dutton and Co. 60 cents.

PAGEANTS AND PAGEANTRY.—By Esther Willard Bates, with Introduction by William Orr. 12mo. Boston, Ginn and Co.

OUR THEATRES TO-DAY AND YESTERDAY.—By Ruth Crosby Dimmick. 12mo. New York, H. K. Fly Co.

NOWADAYS.—A Contemporaneous Comedy in Three Acts. By George Middleton. 12mo. New York, Henry Holt. $1 net.

INDEX.—Of the Dramatic Books and Plays in English Published During 1913. Compiled by Henry Eastman Lower and George Heron Milne. Boston, the Boston Book Co. (Also Issued as Appendix to Dramatic Index, 1913.)

HELP THE FUND

THE MIRROR would call the attention of all members of the theatrical profession to the annual meeting of the Actors' Fund of America, which convenes on May 12, when a general election of officers will be held, reports rendered on the past year's activities, and an address delivered on the present condition and future welfare of the Fund. All members should attend. *A special invitation is extended to non-members.* It is not necessary, at this late day, to go into details regarding the great humane purpose of the Fund. That is known, recognised, and appreciated throughout the length and breadth of the country. It is the actors' own charity and, logically, deserves their recognition and needs their co-operation. Interest and support should not be permitted to rest upon only a part of the profession when, in the mutability of human affairs, every individual on our stage might, sooner or later, need the Fund's assistance.

EDITOR'S LETTER BOX

H. B. B., Philadelphia.—Lois Howell is in stock in Indianapolis. Edwin Maxwell is now in New York; not playing.

M. M.—Eleanor Cleveland is in Bridgeport, Conn., at the head of her own stock company. Letter addressed care MIRROR will be forwarded to her.

MISS MONNIS, Philadelphia.—Certainly not. Many of your questions are bewildering and of a nature we do not care to answer. Cannot give you the information you ask about Miss Richmond.

GRACE L. SOUTHWORTH, Atlanta.—"Kismet" was first produced in London, at the Garrick, April 19, 1911. Your other question is too indefinite. Find out the name of the actor referred to from programme.

PONTIA LOVELACE BOND, New York.—"The Art of Acting," by E. F. Mackay, and "The Art of Acting," by H. G. Lewes, "Elocution and Stage Training," by Maxwell Ryder, The Era Company, London; "Life Study," Eugene W. Presbry. We do not know of any magazine devoted to the subject. The books you should be able to get through your bookseller.

H. R. COX, Wilmington.—Joseph Santley is the son of actors. He himself cannot recall, he recently stated, when he made his first debut, at the age of three; but he does remember his first appearance as the youngest of the two princes in "Richard III.," and the child in "East Lynne." He acted children parts in "The Price of Honor," "Billy the Kid," and other thrillers of the kind. He played a small part in "The Queen of the Moulin Rouge" some years after, and a more important part in "A Matinee Idol" with De Wolf Hopper.

CLARA F. ENRIGHT, Burlington, Vt.—With Madge Carr Cooke in "Mrs. Wiggs of the Cabbage Patch," at its first production in New York, were Mabel Taliaferro, Helen Lowell, Nora Shelby, Lillian Lee, Anna Fields, May McManus, Edith Storey, Rosy Burt, Ida Schwartz, Nina Haywood, Will T. Hodge, Oscar Eagle, Thurston Hall, Argyle Campbell, Taylor Granville, William Burton Jones, Ed. Gillespie, Wilbert De Rouge, A. W. Madin, William Sherlock, John Walton, and Willie Gray. Mrs. Cooke retired permanently from the stage very recently. The London production of "Mrs. Wiggs, etc.," was made April 27, 1907.

ALVA D. C., Bronx.—1. There is only one Shelley Hull on the stage that we know of. 2. Yes, Chrystal and Julie Herne are sisters. Think the former is the older of the two. 3. If Rowden Hall played in "The Wolf" we are not aware of the fact. 4. We are informed that Robert Fraser is now playing in motion pictures. Cannot tell you of the whereabouts of all the people you ask about. 5. Sometime hereafter we may publish another sketch of Cecil Spooner. Edna May is the older of the two. 6. "Prince and the Pauper" was dramatized by Abbie Sage Richardson and produced by Daniel Frohman originally in Philadelphia and afterward in New York at the Broadway Theater, Jan. 20, 1890, with Elsie Leslie in the dual role of prince and pauper. Fannie Ward was her understudy. It played one season on tour from New York to California and has since been played occasionally in school and colleges and special performances. 7. Your own analysis of a "star" pretty well defines the term. 8. Read item of Shubert's purchase of Cecil Spooner Theater in last week's MIRROR. It may answer your question.

ON THE RIALTO

Ada Campbell.—"May Irwin." How many know it?

The Irving Place Company is said to have cleared $8,000 on its one performance of "Oedipus Rex." We hope this will silence the old wheeze that Sophocles spells ruin.

Madge Lessing, after playing four years at the Metropol in Berlin, was recently summoned back to London by Sir Charles Wyndham and Miss Mary Moore to play a part. And what part, do you suppose? The title-role in "The Blue Mouse." And all on account of her breezy style.

The reason that Gus Sohlke has not been much in the public eye of late is explained by the fact that he is one of the producers of The Passing Show, at the London Palace, in which Elsie Janis is appearing with great success.

London seems to like "Mam'selle Trala," to which Jean Gilbert composed the music. Yvonne Arnaud is Mam'selle Trala, and James Blakeley has the principal male role. The London papers refer to Jean Gilbert as a Viennese composer, and some speak of him as a Frenchman; but he is a Berliner, and his name is Winterfeldt. We know him only by his "Queen of the Movies."

Mildred Fisher, now appearing in "The Belle of Bond Street," can easily claim the chorus-weight championship of the musical-comedy world. Miss Fisher is a real physical-culture girl, and before she adopted a stage career was an instructor for a Y. W. C. A. physical-culture class in boxing and fencing. Incidentally, she found time to pose, and became one of Harrison Fisher's favorite models. It was but a step from the studio to the stage. Besides appearing in "The Belle of Bond Street," Miss Fisher is dancing at the Folies Marigny.

BUY CECIL SPOONER THEATER

The Cecil Spooner Theater, at Southern Boulevard and 163d Street, Bronx, has been acquired by Lee and Jacob Shubert in exchange for the row of five-story flat houses at 8 to 16 West Sixty-third Street, Manhattan. The transaction involves something like $900,000. The latter property was acquired by the Shuberts several years ago with a view of building a theater on the property. The theater was leased by Charles B. Blaney for his wife, Cecil Spooner, in 1913. This lease was purchased with the sale.

HARRY C. BLANEY'S PLANS

Harry Clay Blaney, who has been the general manager for the Blaney-Spooner Amusement Company and the Blaney Feature Film Company, announces that he is no longer connected with these enterprises, and that he will not appear in his original role of Willie Live in his former success of "Across the Pacific," when this play is put into motion-picture form. Mr. Blaney expects to have a new theater in Philadelphia for stock purposes for the coming season, and also two new productions.

THEATER CHANGE IN PHILADELPHIA

PHILADELPHIA, April 28 (*Special*).—Hart's, long a favorite amusement house in Kensington, at Frankford Avenue and Norris Street, will henceforth be under new management, and known as Kaufman's Theater. It is to be devoted to musical shows and burlettas.

A large audience attended the inaugural under the new management, and greatly enjoyed the varied programme which was presented.

"THE FIREFLY" IN LONDON

Madame Emma Trentini, who has just finished a tour through the country as the star of "The Firefly," has sailed for Europe. Immediately upon her arrival in London, she will make preparations to produce "The Firefly," in the British capital, with an English company. The Shuberts are her associates in the venture. Lee Shubert is now in London, and will make immediate arrangements to secure a theater for the production.

SIDDONS DESCENDANT READS HERE

On the afternoon of May 2, a reading of Tennyson's "Enoch Arden" was given at the Berkeley Theater by Victoria Siddons, of Washington, D. C., a great-great-granddaughter of Sarah Siddons. Miss Siddons is well known as a teacher of elocution, and conducts a school of dramatic art in the national capital. Julia Huggins, regular accompanist for the Rubenstein Club, assisted at the piano.

W. H. CRANE AT 69

Amelia Bingham and the Others of "The New Henrietta" Company Pay Tribute

An event took place in Cincinnati, April 20, that is of interest to every one in the theatrical profession, and of more than casual information to the great public outside. It was the celebration of the sixty-ninth birthday of one of the oldest and best loved players on the American stage. William H. Crane was honored and made happy by his associates in "The New Henrietta," in which he is now appearing. After the performance at the Grand Theater, the members of the company presented the "Governor," as he is affectionately known, with a gold pencil studded with diamonds, a cane-umbrella, a testimonial in verse on parchment with the signatures of the players, and a great birthday cake with sixty-nine candles. Speeches, toasts, and flowers for Mr. and Mrs. Crane followed. The orchestra came up to his door and serenaded him. Altogether, it was a fine tribute, which he fully enjoyed and appreciated. The poem follows:

"TO OUR GOVERNOR."

April 20, 1914.

Another year is added to
The years you've nobly borne!
May that last new beginning, be
As bright as summer's morn.
The sparkle of those little gems,
In gold of sweet repute,
Is not more lasting, Governor,
Than is our love for you.
The years to come, dear Governor,
May find us scattered far,
But can't erase the memory of
Our gentle, genial star.
Your friends are legion, Governor,
But none, we swear, are better
Or firmer in their loyalty,
Than are of Henrietta.

THE NEW HENRIETTA COMPANY.

Two days previous Mr. Crane was given a reception at the Cincinnati Women's Club by the local chapter of the Drama League of America. In the receiving line were Mr. Crane, Mr. and Mrs. Douglas Fairbanks, Miss Amelia Bingham and Miss Patricia Collinge. Mrs. Crane was prevented from being present by a slight indisposition. A short address was given by Mr. Crane on the advance of the drama in America and the benefits of the Drama League. He also gave a short and amusing account of some of his personal experiences on the stage during his long career. Speeches were also made by Mr. Fairbanks, Miss Bingham, and Miss Collinge. The reception was very largely attended by the members of the League, and it was quite a society affair.

SUMMARY OF PERFORMANCES

The current plays in New York, May 6, 1914, with dates of production or revival, and number of performances in the metropolis:

Astor—"The Beauty Shop." April 13. 29 times.
Bijou—"Panthea." March 23. 44 times.
Casino—"High Jinks." Dec. 10. 173 times.
Cohan—"Potash and Perlmutter." Aug. 13. 308 times.
Comedy—"Kitty Mackay." Jan. 7. 149 times.
Cort—"Peg o' My Heart." Dec. 20. 1912. 574 times.
Eltinge—"The Yellow Ticket." Jan. 20. 126 times.
Forty-eighth Street—"To-Day." Oct. 6. 246 times.
Forty-fourth Street—"The Midnight Girl." Feb. 23. 87 times.
Gaiety—"Seven Keys to Baldpate." Sept. 23. 263 times.
Garden—"The Shepherd King" (revival). May 2. 4 times.
Hippodrome—"Pinafore" (revival). April 9. 47 times.
Hudson—"The Dummy." April 13. 29 times.
Knickerbocker—"The Crinoline Girl." March 30. 51 times.
Liberty—"Lady Windermere's Fan" (revival). March 30. 44 times.
Little—"The Truth" (revival). April 14. 27 times.
Longacre—"A Pair of Sixes." March 30. 55 times.
Manhattan Opera House—"Omar, the Tentmaker." Jan. 19. 132 times.
Maxine Elliott's—"The Charm of Isabel." May 2. 4 times.
New Amsterdam—"Sari." Jan. 13. 134 times.
Playhouse—"The Things That Count." Dec. 8. 168 times.
Royal—Robert Mantell in repertoire. One week only.
Shubert—"The Belle of Bond Street." March 30. 39 times.
Thirty-ninth Street—"Too Many Cooks." Feb. 16. 81 times.
Wallack's—"Vik." April 20. 8 times.
Winter Garden—"Whirl of the World." Jan. 19. 151 times.

Three revivals have been made since April 1—"Pinafore," "The Truth," and matinee performances of "Peter Pan."

Attractions produced prior to April 1, which closed after that date, with their record of performances, are: "The Mischief-Maker," 100 times; "Grumpy," 152 times; "The Legend of Leonora," 108 times; "Help Wanted," 97 times; "The Little Cafe," 88 times; "Along Came Ruth," 80 times; "Marrying Money," 46 times; "Jerry," 41 times, and "Maids of Athens," 20 times.

"THE WALTZ DREAM" FOR STOCK

Every stock producer of musical plays and comic operas will be interested in the announcement elsewhere that Oscar Straus's famous "Waltz Dream" can now be obtained for stock production. This operetta by the composer of "The Chocolate Soldier" is one of the most tuneful and brilliant works ever staged on Broadway and has made a triumphal tour of the world. Mr. Hans Bartsch, the American representative of the Viennese composer, can be addressed as per advertisement.

STAGE NOTES

Susanne Jackson will join the Castro Players at the Grand Opera House, Canton, O., on May 4, as leading woman.

Miss May Wilkes, after a long absence from the stage, is now appearing with the Columbia Theater Players, Washington, D. C.

Dorothy Foster and Charles Laite have disposed of a one-act comedy to Charles W. Goodrich. Mr. Goodrich, who was in the original cast of Officer 666, intends making a production of it soon.

Madame Lissetto has been commissioned by Ella Wheeler Wilcox to compose the music for her pretty little poem entitled "Babyland." The song is to be heard at one of the IAF Concerts for the benefit of the Children's Playground Association.

Minnie Dupree, who has just closed her season in vaudeville, sails May 9 on the *Olympic* for London, on a brief visit. While there Miss Dupree will meet Alfred Butts to arrange with him for a new play in which she will star next season.

Two sons of Gertrude M. Clarke and Charles H. Jones, were capsized while canoeing on the Hudson River recently, and had it not been for a passing Albany boat and its captain, and Clement Amery with his launch *Speedaway*, that went to the rescue, they would have been drowned.

Lieutenant Henry Lilf, bandmaster of the Veteran Corps of Artillery, has postponed his European trip so as to conduct his band of 100 at the benefit concert for the Children's Playground Association, which is announced for May 17, at the Twelfth Regiment Armory, New York.

Catherine Linyard, formerly prominently known as a singer of prominent roles in comic opera, and who more recently played Madame Sherry in one of the road companies under A. H. Woods's management, is resting at her home in New York. She can be reached by addressing care of DRAMATIC MIRROR.

W. Ward Pell (Pelham), of the old minstrel family of that name, formerly with Mildred Holland at the Yorkville Theater Stock company, is featuring his wife, Dorothy Pelham (late soubrette with the Jack Hoeffler Stock, 125th Street and Third Avenue), in a repertoire of plays on tour. The company opens the Summer season on May 9.

Sir Herbert Tree authorizes the London *Stage* to deny the statement which is being persistently circulated in America that he is considering an offer from the Panama Exposition officials and the University of California to give a series of Shakespearean and other classic productions in the Greek Theater at the university at Berkeley during the big affair in the Pacific Coast city next year.

Ruth Smith, a recent graduate of the American Academy of Dramatic Arts, who portrayed with marked ability the character Tintagiles when said play was produced by the students of the Academy, is home in Macon, Ga., and her many friends have given her a royal welcome, after an absence of two years. Miss Smith, accompanied by her mother, will soon leave for a European trip. On her return she expects to execute plans for her future course.

Arthur Gillespie is heralded by the *Democrat*, of Davenport, Iowa, as "the legitimate successor of George Cohan." It says that "September Morn proved the brightest, wittiest, and prettiest musical comedy that has been at the Burtis this Winter. It is in a class by itself, in musical comedies, because it is all new stuff; new jokes, new costumes, new songs." It also declares that Gillespie combines all of Cohan's peculiar talents, and is his equal in wit if not experience.

Augustus Piton, Sr., and Mrs. Piton sail May 7, on the *Auguste Victoria* for Europe. They go directly to Paris, and will, later on, make an automobile tour of the Continent, expecting to return home in September. Mr. Piton, prior to sailing, received advance copies of his book, entitled "The Masters of the Show," published by the Neal Publishing Company, New York. The book treats on matters theatrical which have fallen under the author's observation during his long and active career on the stage.

Spokane Review: "W. H. Siegler, steamer coal estate man and owner of the Siegler Block, Riverside Avenue and Howard Street, and Mrs. Siegler, formerly Miss Jane Tirrell, leading woman for a season with the Milligan Players at the American Theater, arrived yesterday morning from San Francisco, where they were married on Saturday. They are at the Siegler home, W1806 Pacific Avenue, where they will reside. Mrs. Siegler, during her engagement with the local stock company, the last that played at the American, won many friends in Spokane."

PRICE MUST BE ON THEATER TICKETS

Theater tickets will, henceforth, bear upon their face their price, and must not be sold for more than face value. This in accordance with a re-enactment, on April 23, by the New York Board of Aldermen, of the ordinance which was passed some time ago, but was withdrawn from the mayor, because, at the time, there was a bill pending at Albany which took away from the Police Commissioner the licensing of theaters, placing it in the hands of the Commissioner of Licenses. The ordinance further provides that the Police Commissioner may take steps to revoke the license of any theater found guilty of violating the law.

The PUBLICITY MEN

EDWIN A. WEIL.

Arthur J. Keller, who worked so long and successfully with the notices of "To-Day," is now general press representative for George Broadhurst, Inc.

Press work for the moving pictures of "America," the attraction recently seen at the Hippodrome, is being done by Edgar W. Priest.

The reason that so much has been heard of the "101 Ranch Wild West Show" these days is that Joe Dromm is winding the publicity department around his little finger.

As soon as the weather becomes a little warmer, Winthrop Ames will have iced tea and coffee as well as hot served in the rest room of the Little Theater. Catherine Lee says so.

William Barthell Berghella, who recently closed the season of Ethel Barrymore in Texas, has come to Chicago for the summer work on Willie Burke's opening at the Blackstone Theater there in June.

"Patriotic Night," observed at the Winter Garden April 20 in commemoration of the 125th anniversary of the inauguration of George Washington as President of the United States, was a great success. More than 500 officers of the Army and Navy were present, together with many guests of national distinction. The theater was decorated with flags of all nations, many of them loaned by the International Peace Society of the Hague. Special services interrupted the regular performance of "The Whirl of the World," and an address was given by Asa Bird Gardiner, who read a telegram of appreciation from President Wilson. To enable the audience to meet the prominent guests, special programmes were distributed, giving their locations. The theater was filled to overflowing. Due credit is the credit of that able publicity man, C. P. Grenoker.

There is no gainsaying the fact that newspaper training is best for publicity work. An instance of its truth is Edwin A. Weil, general press representative of Henry W. Frazee. He entered the newspaper field as a "cub" on the New York *Evening Journal* about sixteen years ago, following with active writing on the Pittsburgh *Press* and the New York *Telegraph*. Upon quitting theatricals, he rose rapidly from assistant treasurer to manager. The attractions with which he was identified ranged in character not only from comedy to tragedy, but from fireworks to grand opera. "The Burning of Rome" was succeeded with one following it to public opinion, by Leoncavallo and his La Scala Orchestra, while others receiving his attention were West's Minstrels, Robert Downing in "The Gladiator," John Hamlin's theaters in St. Louis, the Bonstelle Grand Opera company in the same city, Henry W. Savage in New York, Raymond Hitchcock in "King Dodo," "The Girl from Dixie," John Cort's attractions and circuit of theaters for three years, a personal manager stock company in Toronto, Thomas W. Ross in "The Only Boy," and finally Henry H. Frazee. In conclusion, note that he is the nephew of the late and distinguished A. M. Palmer, director of the old Union Square Theater Stock company in New York, and translator, adapter and producer of "A Celebrated Case," "The Gay Parisians," "A Parisian Romance," and "The Danischeffs."

THE FIRST NIGHTER

"ŒDIPUS REX"

Tragedy by Sophocles, Adapted by Adolf Wilbrandt. Music by Felix von Weingartner. Produced by the Irving Place Theater Company Under the Stage Direction of Rudolf Christians, Metropolitan Opera House, April 27.

Œdipus, King of Thebes ..... Rudolf Christians
Jokasta, his wife ..... Madame Agatha Barsescu
Kreon, his brother ..... Otto Stoeckel
Tellresias, a seer ..... Heinrich Marlow
High Priest of Zeus ..... Ernest Robert
First Citizen of Thebes ..... Ernst Holmagel
Second Citizen ..... Willy Wahl
Third Citizen ..... Paul Dietz
A Messenger ..... Heinrich Matthias
A Shepherd ..... Christian Ruh
A Servant in the Palace ..... Rudolf Aleber
Ismo ..... Jin Engel
Antigone ..... Cecile Goetzer

The German artists of the Irving Place Theater commemorated the close of their season with a gala performance of "Oedipus Rex," at the Metropolitan Opera House, which resulted in a house practically sold out and a performance remarkable for its vitality and naturalism—a naturalism not to be confounded with a mere seeking for realistic effects and colloquial commonplaces. A most graphic, wholly consistent and impressive interpretation of the lamentable Oedipus by Mr. Christians was given a somewhat grandiloquent form of phrasing and sweeping gestures; but no censurable criticism applies to the artist on that account. The modern method of repression and subtle suggestion would have been radically out of place in a tragedy originally played in an amphitheater with the artificial accessories of cothurnus and reed mask. Mr. Christians interpreted the role with heroic eloquence, but with a masterful denotement of the intensely human side of the character, combining a certain admirable alertness, tragic dignity, and artistic excellence, together making up a characterization which will stand as his greatest achievement since his connection with the Irving Place Theater.

Equal in vigorous force and verity was the highly classic impersonation of Jokasta by Madame Barsescu. Two other admirable characterizations were offered by Mr. Marlow, as the venerable seer, and by Mr. Holsnagel as the first citizen. In the small but significant role of Kreon, Mr. Stoeckel was commendable.

The adaptation is a particularly interesting one, though only such liberties were taken with the work as makes of the chorus something more than an adjunct explanatory of the action. There was something of the artistic realism in the ensemble scenes with which the Germans invest the mobs of Shakespeare; and the outstanding merit of the performance was the clear, rational tone of human action, without the deterrent emphasis of the academic spirit usually noticeable in an approach to the classic drama.

Approximately, $6,000 was realized on the one performance. A delightful feature was the characteristic incidental music specially composed for the performance by Weingartner and the orchestra under the direction of Nahan Franko.

UNITED ASSOCIATION MATINEE

At the Forty-eighth Street Theater, Monday afternoon, April 27, under the auspices of the United Theatrical Association, Dixie Hines presented four one-act plays, "Lonesome Like," by Harold Brighouse; "The Last Toast," by Forbes-Phillips; "Uncle Sam's Money," by I. K. Friedman, and "The Worth of a Man," by Mrs. Vere Campbell.

"Lonesome Like"

By Harold Brizhouse.

Sarah Ormerod ..... Kate Morgan
Emma Brierley ..... Maude Leslie
Rev. Frank Alleyne ..... Alvin Kaufman
Sam Horrocks ..... Whitford Kane

This playlet of Lancashire life was easily the most original and interesting of the group presented. It is essentially a character study in dialect, worked out in the manner of Houghton and Synge, and acted as the Irish Players might have acted it—naturally and simply.

Sam Horrocks is a slow-witted village youth, who has become lonesome since his bed-ridden, tongue-lashing mother died. In search of some one to fill her place in his home, he follows Emma from the mill, where each is employed, to Mrs. Ormerod's home in order to propose to her. He prefers Emma, because, of all the lassies in the village, she most resembles his mother in scolding capabilities. She refuses him, and he leaves disheartened. He soon returns, however, with a plan. He has learned that old Mrs. Ormerod, a crippled rheumatic, is about to go to the poorhouse. She reminds him of his loneliness—she is so much like his mother in her "rare, uncommon spirit." He asks her to let him "adopt her like as his mother," and to share his home, where she can scold him to her heart's content. She gladly consents, and the scene closes with Sam carrying the old woman home in his arms, the while she berates him for his awkwardness.

Whitford Kane played Sam with remarkable naturalness and subtlety. It was a realistic and distinguished performance. Kate Morgan played Mrs. Ormerod with spirit and sympathy. Maude Leslie was wholesome and vigorous as the lass, Emma.

"The Last Toast"

By Rev. Forbes-Phillips.

General Montrose ..... Wallis Clark
Captain Forbes Montrose ..... F. Cecil Butler
Craggs ..... Charles Homer
Henderson ..... Shirley Braithwaite
Peterson ..... Charles Austin
The Visitor ..... Leonard Grey

The playlet described on the programme as a dramatic reminiscence of Waterloo is, in reality, a character sketch of an old, senile and decrepit warrior of the famous battle—the other characters in the piece simply forming part of the background. It is a strong and somewhat effective little play, though in need of condensation.

The old veteran, the last of a company of brother veterans to dine on the anniversary of the battle, has come to the rendezvous for the banquet. Death comes to him while seated at the table surrounded by the vacant chairs of his old comrades. The playlet was well acted, with Wallis Clark in the role of the veteran. He imparted a true note of pride and independence to the old senile warrior.

"Uncle Sam's Money"

By I. K. Friedman.

Tom Alling ..... Whitford Kane
Nora Alling ..... Amy Ames
Martha Alling ..... Agnes Dorntee
James F. Dawson ..... F. Cecil Butler

The story concerns a dreamy inventor, who turns out to be a counterfeiter in order to have enough money to continue at his inventive work. Written in a spirit of farce, with here and there a melodramatic twist, it would be quite impossible save for the vitality and wholesomeness of its humor. The inventor is saved from jail by means of the love which exists between his daughter and the Secret Service agent, who has detected him in his criminal actions. A superfluous apostrophe at the close, about the "red wolves of poverty," gives Whitford Kane, in the role of the inventor, an opportunity for a little emotionalism. Amy Ames, as the wife of the inventor, gave a delightfully humorous and appealing characterization. Whitford Kane was effective as the inventor. F. Cecil Butler and Agnes Dorntee were well cast in the lesser roles.

"The Worth of a Man"

By Mrs. Vere Campbell.

Tom Karno ..... Wallis Clark
Dave Hammond ..... Charles Lane
Jess (his wife) ..... Bertha Mann

"The Worth of a Man" proved to be a little tragedy of compelling force and poignancy. In its ruggedness and drab atmosphere it somewhat suggested "Change," done by the Welsh Players early in the season. Tom Karno, a mutual friend of the Hammonds, rescues Jess from poverty and distress after her husband has been sent to prison. They live together as man and wife, and a child is born to them. The scene opens upon the day before the husband's release from prison. That the "unlucky" husband may have another chance in the world, the lover has insured his life for ten pounds for the benefit of his old friend. And after a parting between the wife and her lover, keenly affecting in its pitifulness, he leaves to commit suicide. The play ends with the bringing home of the lover's body to the suffering wife in the presence of her husband. As the wife Jess, Bertha Mann gave a notably emotional portrayal. She added naturalness and heroism to a role all paramount in its suffering. Wallis Clark acted the lover with vigor and conviction, though at times a trifle exaggerated. Charles Lane made a consistent characterization of the husband, pale and stupefied from long imprisonment. His remarkable make-up and his touching stupor and self-pity added to the poignancy of the drama.

"VIK"

Play in Four Acts, by Myra Wiren. Produced by the New Epoch Producing Company at Wallack's Theater, April 29.

Vik ..... Wayne Arey
Escbar ..... Edwin Mordant
Solden ..... Alexander Calvert
Marseo ..... G. C. Staley
Olaf ..... Jerome Bruner
Haakon ..... J. Palmer Collins
Thur ..... Orrin Shear
Mythan ..... Arthur Burke
Maroque ..... Edward Pardy
Cassius ..... Edward Wonn
Suetonius ..... Royden Erlyane
Tigris ..... John May
Marius ..... Harold Merriam
Ungar ..... Olaf Skavlan
Charl ..... Harold Hubert
Sven ..... W. H. Dupont
Chris ..... J. Heath
First Priest ..... R. J. Ross
Second Priest ..... Jeoffrey Heath
Borus ..... Olaf Skavlan
Messenger ..... Orrin Shear
Inglis ..... Harley Knoles
Maron ..... Eugenie Magnus
Helen ..... Miss L. Lindsay
Mella ..... Rosalie Mathier
Jeptha ..... Blanche Brin
Ranone ..... Catharine Calhoun

This play was first produced at a benefit for Stony Wold Sanatarium a year ago. It tells in dramatic form the beginning of the Swiss Republic, dealing specifically with the conflict between Druidism and Christianity experienced by the ancient tribal chiefs. Vik is a barbarous leader pillaging the fair land of Switzerland when word is brought him that he must give up his wild life and rule his people. Thus he has the task of not only governing a people, but also himself, and the play tells with various details such as witches and incantations and tribal ceremonies, just how this is accomplished. In the cast were Edwin Mordant, G. E. Staley, Catherine Calhoun, Alexander Calvert, and others. The staging was by Lionel Belmore.

"THE TRAFFIC"

Drama in Four Acts. By Rachel Marshall and Oliver Bailey. Produced by Bailey and Drew at the Royal Theater, April 27.

Agnes Berton ..... Nana Bryant
Molly McGuire ..... Laura Adams
Spaulding ..... Helen Rafferty
Elsie Berton ..... Lois Bolton
Dr. Remis ..... Clifford Thomsenn
Vic Conners ..... J. C. Lavingstone
Tony ..... John Daly

This play, when originally presented on the Pacific Coast, raised quite a storm of protest for its frank exposition of the evil that men do. It has been seen in New York before in Brooklyn last week. The story is a variation of the one already made familiar in other plays of the same type. A girl goes astray in something more than the technical sense, for the purpose of providing necessities for a consumptive sister, then kills the man who made her a white slave, because he tries to drag down the little girl for whom she sacrificed her honor. Nana Bryant headed a company of unusual ability, and played the part of the erring girl with much effectiveness. John C. Livingstone was the white slaver, and presented a consistent and in its way, striking, characterization. Others worthy of mention for creditable acting were John Daly and Laura Adams.

AT OTHER HOUSES

MAXINE ELLIOTT'S THEATER.—"The Charm of Isabel," by Sydney Rosenfeld, had its first public performance last night. In the cast were Marie Nordstrom, Albert Brown, Ned Sparks, Isabelle Evesson, Florence Gerald, Julia Varney, Felix Krembs, and William Carleton. The review of the play will appear in the issue of next week.

GARDEN THEATER.—The Emmett Corrigan Producing Company revived "The Shepherd King," on Monday night, for the benefit of the United Catholic Works. The cast includes William Farnum, Helen Jodson, Robert McWade, Edward Mackay, and many others. A review will appear next week.

GRAND OPERA HOUSE.—The Rupert Hughes farce, "Excuse Me," is playing a return engagement at this theater. Willis F. Sweetnam is in the cast.

BRONX OPERA HOUSE.—Owing to the success of "Everywoman," here, Henry W. Savage has arranged with Cohan and Harris for a second week.

ROYAL.—Robert B. Mantell in repertoire is the current attraction.

PROSPECTIVE NEW PRODUCTIONS

"THE SALAMANDER"

Jane Cowl in Dramatization—Alexandra Carlisle and Emmett Corrigan in Klein Play

The dramatic rights to Owen Johnson's new novel, "The Salamander," have been secured by Selwyn and Company. Mr. Johnson has made the dramatization himself, and it will be produced at the Plymouth Theater, in Boston, at an early date, to determine on necessary changes before the piece is brought to New York next season. The leading part, that of a girl who feels it incumbent upon her to investigate the ways of the world, will be taken by Jane Cowl, who has so long been seen in the part of Mary Turner in "Within the Law."

For the leading male role in Charles Klein's new play, "The Money Makers," which is to be produced in New York in October, Selwyn and Company have engaged Emmett Corrigan, who is now playing in "The Yellow Ticket," at the Hitings Theater. For the leading woman's part in the same piece, Alexandra Carlisle, lately seen in "The Marriage Game," at the Comedy Theater, has been engaged.

NEW BROADHURST PLAY

Author of "Bought and Paid For" Engages Julia Dean to Create Leading Role

George Broadhurst has just completed a new play, which he will present in the Fall. For the leading part he has engaged Julia Dean, who has been appearing under Winthrop Ames's management in "Her Own Money," by Mark Swan. Miss Dean, it will be recalled, played the wife in Mr. Broadhurst's drama, "Bought and Paid For." Miss Dean was just about to sail for a vacation to Bermuda, when Mr. Broadhurst called upon her to sign up. With the exception of a maid, who appears for a moment to usher in a guest, the character assigned Miss Dean will be the only woman in the new piece.

"SOUP TO NUTS"

Arthur Hammerstein Hopes to Provide a Musical Comedy Feast in Fall Production

Announcement has been made that Arthur Hammerstein has in preparation a new musical comedy called From Soup to Nuts. The authors are Otto Hauerbach and Irving Berlin. It will be produced at the New York Theater in the Fall, that house abandoning its picture policy at that time. In the cast will probably be Hazel Dawn, last seen in The Little Cafe; Wilkie Bard, the London variety favorite who played a brief engagement here; Alice and Marie Lloyd, T. Roy Barnes, who attracted much favorable attention for his work in The Red Canary; Harry Fox, Yancsi Dolly, and Lillian Lorraine. This production is to be the first of a series presented annually by Arthur Hammerstein.

NEW BLANCHE RING PLAY

Star Closes Her Season in "When Claudia Smiles," But Has New Chisholm Piece

Blanche Ring has closed her season, which opened last year, in "When Claudia Smiles," and reached New York early last week, after an automobile trip through New England. She left two days later for French Lick Springs, Ind., following which she comes to spend the Summer at her home in Mamaroneck, N. Y. Her manager, Frederic McKay, has booked her for a second season in "When Claudia Smiles," opening in September, and extending to San Francisco and New Orleans. Late next season he will present the comedienne in a new comedy, now being written for her by Catherine Chisholm, author of "A Widow By Proxy," "Kitty MacKay," and "Jerry."

"IT PAYS TO ADVERTISE"

New Cohan and Harris Farce, Produced at Atlantic City, Favorably Received

On April 27, the new farce, "It Pays to Advertise," by Roi Cooper Megrue and Walter Hackett, that is to be brought to New York by Cohan and Harris, was given its first production on any stage at the Apollo Theater, in Atlantic City. It details the adventures of a young man whose father is a wealthy soap manufacturer. The latter, by threatening to disinherit him, compels him to take up a business career. In the company are Ben Johnson, Thomas Emery, Louise Drew, Ruth Shepley, Ethel May Davis, Will Demming, Vivian Rogers, Helen Crane, M. J. Sullivan, Daniel Day and Grant Mitchell, who has been engaged by Cohan and Harris for an important role in "The Miracle Man," which George M. Cohan has dramatised and will produce next August.

ACTOR IN DISTRESS

Albert O. Warburg, who was stage manager of the New Orleans Stock company, which recently came to grief, and who was among the members left behind when the smash came, was brought to New York by steamer, last Monday, in an unconscious condition from mental breakdown and taken to St. Vincent's Hospital, where friends are asked to take an interest in his condition. Mr. Warburg has had a play accepted for production next season.

LATE NEWS NOTES

Montgomery and Stone will appear next season in a new musical play by Anne Caldwell, with music by Ivan Caryll.

Madame Simone has planned to bring Charles Nirdlinger's latest play to New York on her next visit as part of her repertoire. The piece is called "The Run of the Cards," and is in four acts. She is shortly to produce it in London.

John C. Fisher will star Miss Hazel Dawn next season in a musical comedy by Harry B. Smith, Robert B. Smith, and Victor Herbert, supported by Will West, Mande Odell, and Stewart Ball.

William Hammerstein announces that he has secured "The Darktown Follies," an all-negro performance, for the Victoria Roof for June. He is going to restrain the use of the word "follies."

The Webb Electrical Talking Pictures were given their first public performance last Monday.

The new Candler Theater, on Forty-second Street, opens to-morrow evening with George Kleine's "Antony and Cleopatra" pictures.

Nat Wills, on May 4, filed a petition in bankruptcy, showing debts to the amount of $17,540, with no assets.

The White Rats will hold a big actors' fair in their handsome club house on West Forty-sixth Street, beginning May 16 and continuing for eight days. Many interesting features are scheduled.

The prospectus for 1915 of the Philharmonic Society of New York, Joseph Stransky, conductor, is out. This famous orchestral organization was founded in 1842, and the coming season is its seventy-third. A series of eighty regular concerts, at Carnegie Hall, will constitute the cycle. Two extra ones, for young people, are announced to take place afternoons of January 2 and February 6, at Aeolian Hall. The season's soloists will be the following: Lucrezia Bori, Alma Gluck, Lucille Weingartner, O. Marcel, Julia Culp, Pasquale Amato, Fritz Kreisler, Efrem Zimbalist, Arrigo Serato, Jacques Thibaud, Ferruccio Busoni, Ossip Gabrilowitch, Carl Friedberg, Brassolo Consolo, Eleanor Spencer, Germaine Schnitzer, with Kitty Cheatham at the concerts for young people. Communications should be addressed to Felix F. Leifels, manager, Carnegie Hall, New York.

NEW YORK THEATERS

HIPPODROME
6th Ave., 43d-44th Sts. Evenings at 8:15. Daily Matinees at 2:15. Best Seats $1.00.
A truly wonderful revival of
GILBERT & SULLIVAN'S
PINAFORE
With an All-Star Alternating Cast

WINTER GARDEN Broadway & 50th St.
Phone 6220 Columbus. Evenings, 8:15.
Matinees, Tuesday, Thursday and Saturday, 2:15
THE WHIRL OF THE WORLD

44TH STREET THEATRE
44 West 44th St., W. of B'way. Phone 7971 Bryant.
Evs. 8:30. Mats. Wed. and Sat. 2:00
The Midnight Girl
With GEORGE MACFARLANE

SHUBERT Theatre, 44th, W. of B'way
Phone 8420 Bryant. Eves 8:15
Mats. Wed. Fri. and Sat. 2:15
LAST WEEK
SAM BARNARD GABY DESLYS
In the Musical Comedy
THE BELLE OF BOND STREET

CASINO Broadway and 39th Street.
Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
SIXTH MONTH
HIGH JINKS
With STELLA MAYHEW and TOM LEWIS

Phone 3194 Bryant COMEDY 41st St., E. of B'way
Evenings, 8:20
Matinees, Tuesday, and Saturday 2:20.
KITTY MACKAY
The Comedy Success of the Season
By Catherine Chisholm Cushing

39th St. Theatre near B'way. Phone 1113 Bryant. Evgs. 8:20. Mats. Wed. & Sat. 2:20.
The New American Comedy
Too Many Cooks
By (and with) FRANK CRAVEN

MAXINE ELLIOTT'S Thea., 39th Near B'way
Phone 1470 Bryant. Evenings, 8:20.
Matinees, Wednesday and Saturday 2:20.
A NEW COMEDY
The CHARM of ISABEL
By SYDNEY ROSENFELD

Booth Theatre 45th St., W. of B'way
Tel. Bryant 6100.
Evenings 8:15. Matinees Thurs. and Sat. 2:15
PANTHEA
Play in four acts by Mrestyn Hoda, with Olga Petrova, George Nash (specially engaged), Milton Sills and other excellent artists.
Staged by J. C. Huffman

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. Phone 2626 Bryant
Evenings, 8:20
Matinees Wednesday and Saturday, 2:20
THE THINGS THAT COUNT

Direction WILLIAM A. BRADY
48th St. Theatre, just East of B'way. Phone 176 Bry't
Evenings at 8:20 | Matinees Thursday and Saturday at 2:30
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

Mr. Jean de Gousnac, who has been visiting his sister on the Riviera, was among the passengers on the Zeeland April 19.

ACTORS' EQUITY ASSOC'N

Managers Adopting Association Contracts—Holy Week Half-Salary Clause Disappearing

At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, the following members were present: Mr. Francis Wilson, presiding, and Messrs. Edwin Arden, John Cope, William Courtleigh, Edward Ellis, Howard Kyle, Richard Purdy, Grant Stewart, and Thomas Wise. The following new members were elected:

Adelle Adams	Arpaid Lazy
David Andrade	Del S. Lawrence
George W. Barbier	Virginia Millinan
Joseph A. Bingham	Gertrude Millington
Sam J. Burton	William Macauley
Rosepha P. Chisholm	Eleanor Miller
Gilbert Clayton	Victor Moore
Lillian Claire	Clara Palmer
Walter E. Collman	William Phillips
Katherine Daly	S. Van Dusen Phillips
Juliette Day	Marguerite Randolph
Maurice Drew	John Raymond
Harry J. Fischle	Blanche Ring
Vivian Gilbert	Frederick Roberts
Mae Gaver	Harry Stafford
Mrs. Frank Gilmore	William Sheafe, Jr.
F. A. Guise	Carrie Thatcher
Norman Hackett	Helen Travers
Thurston Hall	Elisabeth Valentine
Alice Haynes	Henry Vincent
John Ivan	Charles J. Winninger
Delmer Jackson	Frederick Wright
Alice John	Blanche Yurka
John M. Kline	Gavin Young
Harry J. Lane	
Charlotte Lennox	

While it is not a theatrical engagement agency, yet our office will be glad upon the request of a manager to furnish him with the address of any member of the association.

Reliable addresses for the following members are required immediately.

Cecil J. Bowser	Robert W. Frazier
Edith Browning	F. H. Hinz
Bert Delaney	Gustav Von Seyffertitz
A. Francis Dillon	Emily Ann Wellman
Harden Kirkland	John Dezhertz
Margaret Lytell	Harry Weal
James McElhern	Frank M. Thomas
Julian Noa	Rumsey La Roe
Ulf Rawyn	
Willis Reed	

Walter Perry Richardson

Matters calling for equitable adjustment are constantly demonstrating the efficacy of organization. But it must be ever borne in mind that we are not aiming to prevent the honest new producer of limited means from making a start; nor is it our purpose to take anything away from the fair manager of unlimited means. It is intended, however, to stop all unfair managers from taking anything away from our members who live up to the terms set forth in contracts declared to be just and equitable by our Council.

Let it be noted, also, that in several cases submitted for its adjudication the Council has decided against actors. It could not have honorably done otherwise.

Attention is called to the importance of making contracts on cases of new productions for "the run of the play." Instances could be cited near at hand proving that much injustice could be avoided thereby. Under that form of contract managers could not arbitrarily substitute personal favorites or cheaper or less skillful people for the actors who had done much toward making an original success.

The pernicious half-salary clause for Holy Week and the week before Christmas is rapidly disappearing, or being made inoperative, and it is felt that the arguments brought to bear by the A. E. A. have in no small degree contributed to this result.

Mr. Henry Miller will use association contracts in engaging a company for Mr. Chauncey Olcott next season, and Manager Wallace Monroe is using our stock form of contract in signing an all-star company that will open at the Columbia Theater, San Francisco, in June.

The annual meeting will be held at the Hotel Astor, Broadway and Forty-fifth Street, June 1, at 2 o'clock.

By order of the Council,
BRUCE McRAE, Cor. Sec.

MRS. DEAN SERIOUSLY ILL

BALTIMORE, April 29. (Special).—The many friends of Tunis F. Dean, manager of the Academy, will be deeply grieved to learn of the critical condition of his mother, who is ill at her home in this city. Mrs. Dean is well known to many members of the profession, and her genial disposition and generous heart have endeared her to all with whom she has come in contact. Twice during the past five weeks she has been at the point of death, and although the best physicians have been called in consultation, they give little hope for her recovery, owing to her extreme age. She had enjoyed excellent health until a few weeks ago, when she suffered a severe attack of heart trouble, from which she has been unable to rally.

BILLIE BURKE IN ONE-ACT PLAY

Billie Burke surprised her public on the closing night of Jerry, at the Lyceum Theater, by presenting a curtain-raiser along with the regular performance. It was a one-act play, entitled "The Philosopher in the Apple Orchard," by Anthony Hope. This piece was presented in New York once before, at the Berkeley Theater, by the Twelfth Night Club, May 10, 1909, with the two characters played by Lumsden Hare and Helene Johnson. This time Miss Burke played the Helene Johnson part, and Lumsden Hare was seen in his old role.

Joseph R. Garry, of May Irwin's company, was suddenly called to Marietta, O., on account of the death of his sister.

NEW YORK THEATERS

KNICKERBOCKER Broadway & 38th Street
Evgs. 8:15. Mats. Wed. and Sat. 2:15
Charles Frohman, Klaw & Erlanger, Managers
A. H. WOODS presents
JULIAN ELTINGE
in his greatest success
The Crinoline Girl
A farcical melodramatic comedy with songs

GAIETY 46th St. & B'way. Phone 210 Bryant. Mats. Wed. & Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 3960 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15. Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date sequence, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

NEW YORK THEATERS

New Amsterdam 42d Street, West of Broadway
Matinees, Wednesday and Saturday, 2:30.
KLAW & ERLANGER, Managers
Henry W. Savage offers
THE HUNGARIAN OPERATIC SENSATION
SARI
"Musical delight of the season."
—Eve. World.

LIBERTY W. 42d St. Evgs. 8:30. Mats. Wed. & Sat. 2:30.
KLAW & ERLANGER, Mgrs.
"A Brilliant Revival of a Brilliant Play."
—Eve. World.
Margaret Anglin
IN
LADY WINDERMERE'S FAN
Seats 4 weeks in advance.

COHAN & HARRIS B'way and 44th St. Tel. 6767 Bryant. Evgs. 8:15. Mats. Wednesday & Saturday, 2:15.
ASTOR
COHAN & HARRIS present
RAYMOND HITCHCOCK
in his new musical comedy.
THE BEAUTY SHOP
Book and lyrics by Channing Pollock and Rennold Wolf. Music by Charles Gebest.

CENTURY CLUB PRIZE

Theater Organization Concludes Playwriting Competion With Three Awards

Mary Shaw, Jessie Rittenhouse, and Edith Ellis, judges of the one-act play submitted in a contest for native-born Americans, organized some time ago by the Century Theater Club, have awarded the three prizes of $50, $25, and $25. Seventy-nine plays were submitted. The committee, of which Mrs. Axel O. Ishieeng is chairman, announced that the first prize would go to Leon Goldiez, of Chicago, for "His Daughter"; second prize to Bertram Block, of New York, for "Fraternity," and third to Anna Wynne, of New York, for "Three in a Crowd." Honorable mention was accorded Elizabeth Orcutt, of Hasbrouck Heights, N. J., for "On the Road to Love," and Leonard L. Ham, of New York, for "The Open Road."

"PEG" LEAVING

Laurette Taylor and the Members of Her Company Going to Rest After Long Run

Laurette Taylor has this week entered upon the last four weeks of her long engagement, at the Cort Theater, in Morosco's production of Hartley Manners's play, "Peg o' My Heart." That Miss Taylor and her company are greatly in need of rest, after this remarkable run of over six hundred consecutive performances, is the only reason the play will not continue throughout the Summer. When the engagement ends, Miss Taylor and her fellow players, with two or three exceptions, will sail for England for a vacation of several weeks, returning to New York the latter part of August to begin an engagement of one week at a new uptown theater, now being constructed, and immediately after beginning an engagement of indefinite length at the Cort Theater in Boston.

NAZIMOVA CLOSES

Madame Nazimova has concluded her long season in "Bella Donna," and has returned to New York with her company. Within a short time she will go to Europe for a much-needed rest. She has several plays under consideration for next season, but is not likely to conclude any arrangements until her return to New York in September. Meantime, it is possible she may accept one of the propositions she has had to appear before the camera. It is rumored that she will not be under Mr. Frohman's direction next season.

ACTRESS SUES THEATER

SAN FRANCISCO, May 1. (Special).—Gene Lunceza is suing the Gaiety for $1,210 for alleged breach of contract. She alleges that she was engaged by J. J. Rosenthal as a principal for the Gaiety Dec. 13. Her contract was for twenty weeks, at $175 per week for the first ten weeks, and $200 for the last ten weeks. She was dismissed March 29.

Aago Tozen Worm celebrated May Day by having the ballet in "The Midnight Girl" scatter over the footlights small bouquets of the real flowers that bloom in the Spring, tra-la.

NEW YORK THEATERS

H. H. FRAZEE'S LONGACRE THEATRE 48th St., East of B'way. Phone 6060 Bryant.
Matinees at 2:30, Wednesday and Saturday.
The Laughing Hit of the Century
A PAIR of SIXES
EDWARD PEPLE'S Uproariously Funny Farce

GLOBE THEATRE, B'way & 46th St. Twice daily, 2:30 and 8:30 P. M.
EVERY SEAT RESERVED 25 and 50c
Universal Moving Pictures present a modern Venus
ANNETTE KELLERMANN
The perfect woman with a form divine, in
NEPTUNE'S DAUGHTER
$100 cast of film, $25,000 production

COHAN THEATRE 43rd Street
Just East of Broadway
Most Beautiful Theatre in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat. 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth
PEG O' MY HEART
By J. HARTLEY MANNERS

ELTINGE W. 42nd St. Evgs. 8:15
Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
A remarkable all star cast with FRANK MORGAN, FLORENCE REED, JOHN BARRYMORE, EMMETT CORRIGAN, and others

"THE CALL OF YOUTH" AT ROCKFORD

ROCKFORD, Ill., April 27.—The "Call of Youth," the new play by Frederick and Fannie Locke Hatton, of Chicago, will be given its initial presentation in this city at the Grand Opera House, on May 4, by James M. Gaines producer of the play, and it will be staged by George Foster Platt. Following the opening here, it will be taken to Madison for two performances, then to Chicago for a run at the Blackstone Theater.

The cast is a notable one, comprising Walter Hampden, Virginia Hammond, Gertrude Coghlan, Vivian Martin, Jane Grey, Forrest Winant, William Courtleigh, Lionel Ladd, Arthur Stanford and Hugh Dillon.

Manley F. Rennie.

MISMANAGEMENT CHARGED

New Orleans Stock Company Troubles with Managers and Stage Hands

The stock company headed by Miss Eleanor Gordon and Charles Balsar, playing at the Greenwall Theater, New Orleans, closed Saturday, April 26, owing to mismanagement and lack of funds, according to information to THE MIRROR by a member of the company. Messrs. George Stegner and Charles Muehlman, both formerly in the employ of Oliver Morosco, represented themselves as having ample means to finance a first-class stock organization, and engaged a company of fourteen in this city, including many well-known people of ability and standing.

The opening bill was "The Woman," followed by "Over Night." On Tuesday of the second week the crash came, and the managers admitted they were unable to pay salaries.

For the benefit of those in the company who were without funds, the majority of the players decided upon continuing until the close of the week on the commonwealth basis. The company was reorganized and arrangement made whereby the stage hands agreed to continue if they could have a share of the receipts. The proceeds of two performances were given them, and a certain amount had to be deducted from the receipts for house rental, lights, ushers, etc.

On the Friday before closing, the local Elks became acquainted with conditions and volunteered to assist. Although it was late to arrange a closing benefit for Saturday night, they exerted themselves in every way.

The stage hands, learning of this fact, decided that unless they could also share in this last performance—having forgotten that they had already received more than their share, and having absolutely no interest in the fact that several of the company were many miles from home and wholly without funds—refused to comply with the request of the Elks, whose Assembly Hall they have used for the past twenty years, gratis; and after Saturday's matinee, before positively declaring their stand, put the switchboard out of commission, buried scenery, etc. City electricians were called in, several police, and, with the "crew" safely locked on the outside, the company took matters into their own hands, set the stage, played their parts, and finished the performance shortly after schedule time. Unfortunately, the receipts were small, many being warned not to attend, and several members of the cast are still in New Orleans awaiting funds.

EMBARGO ON EMMA'S CASH

Arthur Hammerstein Holds Trentini to Account for $6,815 Surplus Salary

Emma Trentini, after closing her season in "The Firefly," on April 25, was served with notice that her manager, Arthur Hammerstein, had her bank account attached two days later. In the suit for attachment, the manager, who is the owner of the production, alleges that, through fraud, Madame Trentini has obtained $6,815 more salary than she was entitled to. The attachment was granted by Justice Davis because the defendant is a resident of Italy, and was served on the Mutual Bank, where she is said to have much money on deposit.

The complaint alleges that Madame Trentini got the over-payments between Nov. 1 last and April 25, in consequence of the "mismanagement" of George Blumenthal, Mr. Hammerstein's financial representative and manager of the show. Mr. Hammerstein said in an affidavit that Blumenthal admitted to him and his representatives that he had had trouble with Madame Trentini all season because of her constant threats to violate her contract and break up the show, and that he was compelled to give her more than the 12½ per cent. of the gross receipts, which her contract called for, because of her threats to leave. Hammerstein says that the actress accepted the money, although knowing she had no right to it.

ACTORS' FUND BENEFITS

Daniel Frohman, president of the Actors' Fund of America, informs THE MIRROR that, owing to their inability to appear at the recent Actors' Fund benefits, David Warfield sent $100, Frances Starr $50, Robert Hilliard $50, and Florine Arnold $5 to the president as their contributions.

Additionally, $100 have been contributed by the White Rats. The gross of the New York theaters' performances totals about $10,000. Returns from other cities are not yet in as we go to press.

TYRONE POWER IN LONDON

Among the recent arrivals in London was Tyrone Power, who took with him William Winter's version of Heyse's "Mary of Magdala." Contrary to expectations, the censor passed favorably on the play; a rather unusual thing, considering that his predecessors were opposed to the admission of plays on biblical subjects.

"STONE AND MURRAY'S CIRCUS"

A statement has been received from George H. Murray, for the estate of John H. Murray, that no one has the right to use the name "Stone and Murray's Circus," as it has not been used since the death of John H. Murray in 1881. The warning is issued because of the announcement, recently made in several papers, that a "Stone and Murray's Circus" recently organized and opened at Hartford, N. C.

ELSIE JANIS WINS LONDON

But She Insisted on Banishing Ethel Levey from Dress Rehearsal

From all accounts, Elsie Janis has completely captivated London by her performance at the Palace. Here is a little incident that was cabled over to the *Sun* on April 25:

Open warfare has broken out between two American favorites with London vaudeville audiences—Elsie Janis, who has achieved a phenomenal success at the Palace, and Ethel Levey, who is now firmly established as a London favorite.

At a dress rehearsal of "The Passing Show," the new revue at the Palace, Miss Janis, from the stage, noticed Miss Levey in the audience. Miss Janis declined to continue her performance unless Miss Levey left the house.

Manager Butt, who had personally invited Miss Levey to attend the rehearsal, told the latter that there was not the slightest necessity why she should go; but Miss Levey refused to take the risk of spoiling the rehearsal, and went out. Miss Janis then scored one of her greatest hits with a wonderful imitation of Miss Levey.

FENWICK FOR FROHMAN

Irene Engaged by C. F. at Sheldon's Request for Part in Latter's Dramatization

At the request of Edward Sheldon, Charles Frohman has placed Irene Fenwick, now appearing under Savage management in Along Came Ruth, under contract for next season. She is to appear in an important part in Sheldon's new dramatization of Hermann Sudermann's novel, The Song of Songs, which will be given under that title at one of the Frohman theaters in New York next season.

Edward Sheldon sailed a week ago to meet Charles Frohman in London, and turn over to him the completed manuscript of this play. From London he goes to Berlin, eventually settling for the Summer at an Italian seaport, there to finish other plays he is under contract to do. The theatrical season, beginning next Autumn, will be marked by the production of two and possibly three Sheldon plays—the output of the three years that have elapsed since he produced Romance.

IRVINE STUDIO TEA

Anticipation, quickened by the memory of former occasions, filled to overflowing the Carnegie Hall studio of Miss Theodora Ursula Irvine on the occasion of her last Studio Tea of the season, Sunday afternoon, April 26. Miss Irvine's pupils exhibit a maturity of interpretation and a decided ability to entertain far removed from what is usually expected of amateurs. Every number on the programme met with hearty reception. Jane Savage gave a scene from "Within the Law," with a clever imitation of Aggie Lynch; Hazel Ogden's group of poems in the Italian dialect were especially enjoyed; Josephine Kelsey read an interesting Irish story well; Edith Stalworth gave "The Well of Saint Keyne," by Southey, a sort of brief suffrage document; Louise Dickson interpreted Browning's poem, "The Tale," with fine artistic conception; Ruth Cumming, one of Miss Irvine's most successful pupils in impersonation, gave a clever shop-girl monologue that was greatly enjoyed; Miss Ellerbusch, soprano, and Mr. Vernon Archibald, baritone, introduced pleasing musical features in their singing of several songs.

The final Recital of the year takes place at the Waldorf, May 25, when Miss Irvine's pupils will be heard in Shakespearean scenes and scenes from modern novels.

ACTRESS VICTIM OF PTOMAINES

CINCINNATI, April 28 (*Special*).—Evelyn Vardon, a young actress, who has the role of Mary Lawrence, in May Robson's "The Clever Woman" company, was taken seriously ill from ptomaine poisoning, shortly after the performance, at the Lyric Theater, this city, night of April 26. Miss Robson spent most of the night with the patient. Miss Vardon was much improved on the following day, but, owing to the uncertainty as to her ability to appear at the performance on Tuesday night, a special rehearsal was called compelling Miss Robson to postpone a scheduled address to the students of the University of Cincinnati until the following Friday.

ACTRESS'S BAD FALL FROM HORSE

Aimee Boyd, a former member of one of Colonel Henry W. Savage's "Merry Widow" companies, who was more recently engaged as a dancer in the Hotel Rudolf, Atlantic City, is now an inmate of the City Hospital in that seaside resort. Miss Boyd, while out on a canter, was thrown by her mount and suffered a severe fracture of one of her legs, the bone of which is reported split its entire length, from the knee up. She is lying helpless in plaster.

MRS. SCOTT WITH MANTELL

Mrs. Scott, the well-known society woman of San Francisco, wife of A. W. Scott, Jr., a prominent business man of San Francisco and one of the directors of the Panama-Pacific International Exposition, is playing with the Robert Mantell company under the name of Ruth Blackburn. On April 27 she appeared as Goneril in King Lear; April 29 she presented Lady Macbeth, and May 1 and 2 she was seen as Lady Constance in King John.

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LIFF'S CHARITY CONCERTS

Bandmaster Henry Liff, of the Veteran Corps of Artillery, and Mozart Society has completed arrangements, whereby he has placed his magnificent band of one hundred picked musicians at the disposal of the Children's Pleasure Grounds and Recreation Association, of the City of New York, for a series of very novel concerts for the benefit of this most worthy city charity. The concerts will take place week of May 17, and will consist of seven night and three matinee band concerts at the Twelfth Regiment Armory, Sixty-second Street and Columbus Avenue. The prices will be of popular range. Some novel "stunts" in the musical line will be brought out by Mr. Liff. One of the evenings will be devoted to the musical offerings or compositions of women composers solely. Mr. Liff has himself composed two new numbers for these occasions. One, an Oriental patrol, entitled "Over the Hot Sands," will be played on the Shriners' night for the first time. The entire affair is under the direction of W. W. Randall. He is assisted by Madame R. Linnette, the composer, and Alice M. Royal, scenario and sketch writer.

ELTINGE EXTENDS ENGAGEMENT

Julian Eltinge announces that his engagement at the Knickerbocker, where he is appearing in The Crinoline Girl, by Otto Hauerbach, is to be extended, and he will doubtless continue to appear at that theater until the middle of June. While Mr. Eltinge's reputation as a paying "road" star has been conceded since his first stellar season, it remained for his present successful engagement at the Knickerbocker to establish him among the big Broadway favorites.

ETHYL MERRITT WITH ABORNS

Ethyl Merritt, who has just returned from San Francisco, has been engaged by the Aborn Grand Opera company for the Summer season of grand opera in English at the Alvin Theater in Pittsburgh, which will open a season of ten weeks May 4. Miss Merritt has been away from New York for two years, during which time she has been appearing with the Tivoli Opera company in San Francisco and on the Orpheum Circuit. She will be a member of the Century Opera company next season.

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PAGEANT IN NASHVILLE

NASHVILLE, TENN., April 27 (*Special*).—The Chamber of Commerce of the City of Nashville will give a big Greek Pageant in Centennial Park May 2-9, in which 1,000 people will appear. The pageant will include Roman chariot races, Greek games, and a new Greek drama, called Thanatos, during which the ensemble will appear in a ballet, called the Flight of the Doves, in which 3,000 white doves will be liberated and 200 trained animals will perform. The pageant will be presented on the steps of the Greek Parthenon, in Centennial Park, here. The committee in charge of the spectacle have made arrangements with Edwin T. Emery, the producer for the Shubert Theatrical company, of New York city, who will stage the play and the games to be presented.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

CHARLES BARNARD, author of "The County Fair," and of a great many books on various subjects, writes a charming letter from Pasadena, Cal., where, as a "housekeeping engineer," he still maintains the Barnard Housekeeping Experiment Station for experimental research in domestic science. "I am no longer in the spotlight," he says, "and my sayings and doings are not of sufficient dramatic interest to be reflected in even so brilliant a reflector as THE MIRROR. I came here to spend the afternoon of a long life; and I like it so well I shall stay till after tea. And while my one solitary effort in ancient history, I am quite content to look on the passing show from my very back seat under the shadows of the Sierra Madre."

JOHN EMERSON, distinguished as one of the foremost stage directors, and having "The Bargain" and "The Conspiracy" to his credit as an author, is working on some plays, the details of which he cannot make public at present, but which he promises to divulge at an early date.

MRS. BAYLAR DIX FIGMAN, who wrote "The Road to Yesterday" and a long list of other plays (she has been active in the profession since before graduating from Radcliffe), has been discovered at her home in Massachusetts, working busily at new writings, among which, it is hoped, is a new play.

ELIZABETH JORDAN, formerly of *Harper's Bazar*, may be persuaded to take up playwriting in earnest again. Her experience with "The Lady From Oklahoma" proved so discouraging that she quite decided to let dramatic work alone in future; but those people who did appreciate the good things in that play have urged her so strongly to try again, that she says she may have something of interest to tell before long.

MRS. LEE BASCOM-MASSEY will probably spend the Summer abroad. She is now resting, after the completion of a new musical farce and a dramatization of a Jack London story.

HUGHES W. PENDENNY. To those who casually wonder what has become of Eugene Presbrey, author of more plays—some of them, like his dramatization of Ruffles, most successful—than he can count on his fingers and toes, he makes the following reply: "Quoting from my play, 'Ruffles,' I hope to establish a reputation for cauliflowers and cabbages'—for I am a Jersey farmer now, and have horses, cattle, ducks, pigeons, hens, hogs, hotbeds, and irrigation. I sport eighteen oaks that shade a somewhat pretentious house unstained by mortgage. And we call the place Nirvana."

RITA WEIMAN'S latest production is "The Watch Dog," in which Mary Nash is now appearing in vaudeville.

JOHN ERSKINE WARREN feels somewhat better after having eaten that woolly worm, but still observes the ingratitude of the Broadway crowd—his immediate friends excepted—south of where he earns his bread and butter, for not mimeing him in the past six months. He has just taken an inventory of his trunk, and reports that the exact number of his plays is 36—16 one-acts, 20 four-acts. His present occupation is making screen plays and reading dramas for Sanger and Jordan, for whom he has been perusing scripts for almost nine years past.

GEORGE H. LASK (the H. stands for Melvin), has been in Washington, D. C., for something over five weeks, attending to details of the production of the Greek pageant-drama, "The Fire Bringer." He is to begin his third annual Summer engagement as stage director of the Poli Stock in Hartford, Conn., May 11, opening with "Elevating a Husband." During his leisure time he has been working upon a new comedy-drama, entitled "Lady Vane," the title being the name of both plays and the leading male role. The material was gathered last Summer in New England.

HOWIE MILTON BOYLE, author of "The Squaw Man," and of a few comedy which William Faversham is going to stage next season, doesn't believe that the public has any very great interest in the men who write the plays. He says that since he has ceased to be an actor, he has really enjoyed a delightful obscurity.

MRS. GEORGE ALEXANDER declares that her dramatic activities are not very ardent. Nevertheless, she has a one-act play that Nance O'Neil is going to produce in the Autumn. It is entitled "The Hurricane," and the scene is on the island of Nevis, West Indies, in a great storm. Curiously enough, the characters are the mother, father, and grandmother of Alexander Hamilton, whose life Mrs. Atherton wrote under the title of "The Conqueror." In August Stokes is bringing out her new novel, called "Perch of the Devil," and it is whispered that she may dramatize it for Margaret Illington.

MARK SWAN has gone to spend the Summer at his wife's Christmas present beside the sea. In other words, he has left the city in his little car to reside for a season with Mrs. Swan in a Summer cottage that he gave her for a present one merry Yuletide. He is now varying the monotony of indorsing checks received for activity as a writer of motion picture scenarios by work on a new play for the regular stage.

DOUG DAVIDSON, who frequently reproduces himself three times for appearance in as many different lines of endeavor, playwriting, acting and stage directing, is about to close a three-year contract with the "Blue Bird" company, not a year for each separate talent, but to play the two distinct parts of "Father Time" and "Lesser Evil." He has the rare ability to transform himself to fit each of a wide gallery of character types, and with that protean nature, he feels confident that he may write a play that will hit the target full in the eye. He returns to New York about June 1, to work on his new drama, "A Tragedy of the Year."

JOSEPHINE E. ANDERSON, author and adapter of a number of plays, has resumed playwriting, and is now engaged on a series of burlesques of Shakespeare's plays for vaudeville. He has already completed "Othello a la Mode," "Lear a la Mode," and "Richard III. a la Mode," the latter having been secured by Max S. Hayes, the Shakespearean actor, for early production.

"HONEST JOHN" WILLIAMS RESUMES

OSHKOSH, WIS., May 1 (Special).—"Honest John" Williams has resumed control of the Grand Opera House in this city, terminating the lease held for some time by Butterfield and Heiman. The announcement is greeted with satisfaction by local theatergoers. Mr. Williams will return to the policy so successfully pursued by him for many years by bringing to Oshkosh a number of high-grade one-night stand attractions, supplementing them with high-grade feature picture performances. The change went into effect April 27. Mr. Archie M. Cox, in active charge of the house this year, will remain with Mr. Williams in a similar capacity.

The lease granted to the Butterfield-Heiman company was made in April, two years ago, and it still had a year and a half to continue. At the time it was executed the company operated theaters at Green Bay and Appleton, and intended opening up more territory in this circuit. But the interests have been entangled in the State of Indiana, Illinois and Michigan. Oshkosh is out of the way, and the venture did not prove a great success. The company operates thirty-seven theaters now.

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FOREIGN STAGE NOTES

Karl Vollmoeller's play, "The Miracle" (set to music by Humperdinck), was produced in the Crown Prince Auditorium, Berlin, under the personal direction of Prof. Max Reinhardt, in the presence of 1,000 persons, including Crown Prince Frederick William and the crown princess, Emperor William, members of the court, ambassadors and diplomats. The personnel of the cast numbered 800, including a chorus of 250. Humperdinck's music was declared by critics of sublime beauty, and the production, they declare, will be given in New York next Winter.

Paul Gavault, the author of "Madame Pierrette" and "Lilli Jennifer Mr. Pompon," has been appointed director of the Odeon Theater, Paris, in succession to Alexandre Arnoux, who resigned recently.

Alfred Sutro's new three-act comedy, "The Clever Ones," has scored a hit at Wyndham's Theater, London, according to the critics. Marie Lohr and Gerald Du Maurier played the leading roles.

Edward Knoblauch, author of "The Pass," has a successful novelty at the Royalty Theater, London, in "My Lady's Dress," a dream play. A man discusses with his wife her dresses. She sleeps, and her dreams, seen by the audience, include the room of a silk weaver at Lyons, a little lacemaker sitting in a Dutch garden, a squalid room in Whitechapel, where a woman toils over artificial roses, and the trapper's stockade in Siberia from where the sable comes. The last dream is at the dressmaker's, where Jacqueline, the model, is stabbed with a pair of scissors.

BLACKS PREFER WHITE THEATERS

The Pekin vaudeville theater for colored people at Atchison, Kan., has quit business because of lack of patronage. The colored people of this place prefer to patronize the white exhibitors' picture houses rather than see their own people act.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The Production of Musical Comedy a Regular Feature of Stock Companies

In glancing over the list of stock company productions and stock releases of the play brokers, one is impressed with the great number of musical comedies presented. This occasional departure from the more serious form of drama is a comparatively recent development and one which we hail as a healthy sign. It has brought variety, freshness and attractiveness to stock productions and consequently has been profitable from a box-office standpoint.

It required courage, and an application of the knowledge that stock organizations possess great possibilities to introduce successfully the musical comedy idea. Their presentation was regarded with frank skepticism by managers the country over when first announced. Where could stock actors be found who possessed sufficient singing and dancing ability to make the production a success? But the idea grew until to-day the majority of stock organizations have welcomed the musical comedy as a regular feature of production.

The modern musical comedy, in reality a farce with songs, has not proved as great a stumbling block to stock players as might be expected. The music is not of so wide a range that it cannot be compassed by an average singing voice. The dancing, of more or less an eccentric order, is probably the greatest obstacle to overcome, but most stock actors possess versatility sufficient to dance a measure or two.

STOCK IN NEW YORK

H. B. Warner in "The Ghost Breaker" at the Academy—Wadsworth Season Closes

Academy of Music.—H. B. Warner, in his well-known success, "The Ghost Breaker," is the third star to appear in the Academy's stock star system. He is giving his usual finished performance of the role, supported by the regular members of the organization. Judging by the attendance this week, Mr. Warner is meeting with as great a success on Fourteenth Street as he did on Broadway last season.

Louise Gunning was given an enthusiastic reception at every performance last week of "Forty-five Minutes from Broadway." She gave an exceptionally spirited interpretation of the role of Mary Jane Jenkins, and sang in splendid voice the two songs allotted to her, "Mary is a Grand Old Name" and "So Long, Mary." Theodore Friebus made his first appearance in a comedy role, playing the part of Kid Burns. He gave a splendid performance. A well-trained chorus assisted considerably the notworthy production.

Wadsworth Theater.—"The Man on the Box" is the final bill for the engagement of Warda Howard and William David at the Wadsworth, the company closing this week. During the short time the two leading people have been there they have proven excellent drawing powers. Miss Howard has displayed exquisite costumes, and has won many friends. It is hinted that Mr. David may be added to the company as leading man for next season and that Miss Howard is considering a re-engagement there. Many of the regular company have left for Summer engagements.

West End.—The Corse Payton Stock company, under the direction of M. E. Schlesinger, is giving an excellent presentation of "The Girl in the Taxi" this week to crowded houses. Last week "The Rainbow" was presented, with Claude Payton as Neil Summer and Claire Mersereau as Cynthia. The play was excellently staged under the direction of Lindsay Morrison.

PITT PLAYERS AT NIXON THEATER

PITTSBURGH, May 4.—The Pitt Players will be installed June 1 at the Nixon Theater for a Summer season, but Norman Hackett is the only member of the organization who has been retained. He will appear in leading roles. Most of the members have already left town for other engagements.

Director William Moore Patch has announced the engagement of Louis Kimball, Wilson Day, Richard Diz, Dorothy West, and Louise Rial for the second season of stock at the Pitt Theater, which will open in September.

PREMIERE AT FRISCO

"Woman He Married" Produced by Alcazar Co—Mack and Rambeau in Leading Roles

SAN FRANCISCO, May 2.—Herbert Bashford's new play, "The Woman He Married" was given a successful premiere by the Alcazar Stock company at the Alcazar Theater, Monday night, April 27. Willard Mack and Marjorie Rambeau, who are in the third week of their special star[illegible] engagement, played the leading roles. Miss Rambeau as Jeanne Dumon gave a distinctive emotional performance, and Mr. Mack as Jules Marsten offered a splendid characterization of a difficult role. The stars were capably supported by Kernan Cripps, A. R. Weeser, Louise Brownell, and the other members of the company.

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Charles Balsar belongs to the school of young American actors who lay proper stress upon the finer details of their art, proper enunciation, refinement of manner and general culture. In reviewing Mr. Balsar's artistic achievements as leading man of the first Municipal Theater, Northampton, Mass., the Springfield *Republican* said:

"In securing Charles Balsar as leading man, the managers made a fortunate selection for a public where a discriminating element is marked. Mr. Balsar has proved artistic, thorough and adaptable in his work, and the sort of player who never offends against the best taste. His methods are those associated with the higher class of stage work, and his quiet and gentlemanly personality have made him appreciated socially. Mr. Balsar's professional experience includes many important engagements—a season with Mrs. Fiske and the old Manhattan Company; the lead, Paul Sylvaine, in a special production of 'Leah Kleschna,' sent out by Harrison Grey Fiske; a season with John Mason in 'The Witching Hour;' three leading roles with Liebler and Company, and he was one of the first to be engaged for the New Theater company, New York, playing with this organization for thirty weeks.

"Among the stars with whom he has been associated are E. H. Sothern, Julia Marlowe, Annie Russell, Bertha Kalich, Rose Coghlan, Edith Wynne Matthison, and Grace George. Under Mr. Frohman's management he played an important role with Nazimova in 'The Marionettes.' He has also played leading business with many of the best stock organizations, three engagements with the Orpheum Players, Philadelphia, also in Los Angeles, Minneapolis, Detroit, Chicago, Cleveland, New Orleans, and two seasons with Miss Bonstelle's company at Buffalo." At liberty, stock and productions. Address, Calvert Hotel, 41 Broadway, N. Y.

STOCK IN WILMINGTON

Ira Hards's Company Opens Engagement at the Playhouse with "Green Stockings"

WILMINGTON, DEL., May 4.—The Ira Hards Stock company opened an engagement at the Playhouse April 27, with "Green Stockings" as the attraction. The general sentiment of press and public is that this organization is the best stock company which has ever appeared in this city. Governor Miller, Mayor Howell and parties occupied boxes on the opening night.

Ina Hammer is the leading woman of the company. Other members are Margaret Yale, Margaret Fleming, Isabel O'Madigan, Belva Morrell, Boyd Nolan, Charles Laite, James Hester, Howard Sidney, Burton Robbins, Charles Beiter, and Joseph Barter.

NORTHAMPTON CO. CLOSES

Municipal Theater Players Given Ovations During Farewell Week—Season a Success

NORTHAMPTON, MASS., May 4.—The Northampton Players closed their second season at the Municipal Theater, Northampton, Mass., April 28. Through the week a double bill—"The World and His Wife" and "Guilty of Trespass," a rural sketch, by Katherine McDowell Rice—gave the members of the company opportunity to appear to especial advantage. Saturday night the farewell demonstrations reached a high pitch of enthusiasm. The players were given quantities of flowers, speeches were made by President Burton, of Smith College; Mayor Fuller, of the Board of Trustees, and Bertram Harrison and Miss Bonstelle, directors of the theater, and by each member of the company. After the audience left, the house and stage were again filled with college students, who serenaded the players and repeatedly called for their favorites among them and insisted upon further speeches.

On the afternoon of April 23, Shakespeare's birthday anniversary was observed at the Academy by a programme arranged by Prof. Mary Jordan, of the English Department of Smith College, and carried out by members of the faculty and students. The programme included addresses by Dr. Henry Noble MacCracken, of the English faculty; Professor Bloomer, of the music faculty, and Lee Wilson Dodd, of New York; songs by Miss Dale, of the music faculty, and scenes from "All's Well That Ends Well," and from Howell's "The Indian Giver," by students of the college.

Because of the success attending the municipal theater since the mass-meeting last January, when citizens were aroused to take active interest in the support of the theater, the trustees have decided to continue the resident stock-company plan another season. A number of local attractions and George Arliss in "Disraeli" are booked in the fortnight ahead.

MAY K. BASWORTH.

CLEVELAND STOCK OPENS

May Buckley and Jack Halliday in Leading Roles of Company at the Colonial Theater

CLEVELAND, May 5.—The Colonial Stock company, headed by May Buckley and Jack Halliday, opened an engagement at the Colonial Theater, last night, in "Her Own Money." Miss Buckley and Mr. Halliday have just closed successful seasons, Miss Buckley having been with F. Ray Comstock's Princess Players, and Mr. Halliday having been all Winter in "The Whip." An immense audience welcomed the new organization last night, and the players were seen to advantage.

Other members of the company are William Courtleigh, Jr., who will play juvenile roles; Frances Stamford, late of "The Fight," who will play ingenue parts; Frances Younge, who will be seen in character roles; Carson Davenport, a favorite of last season, who will also act character parts; Bernard McOwen, who will take care of the heavy business; Charles Mather, and William Postance, who will act as stage director.

PITTSFIELD CO. ENGAGED

Julia Taylor to Head Company—Fifteen Weeks' Season to Open June 1

PITTSFIELD, MASS., May 5.—The Pittsfield Players, under the management of Worsley and Graves, will begin a fifteen weeks' season at the Colonial Theater, Pittsfield, Mass., on June 1, opening with "A Butterfly on the Wheel." The company will again be headed by Julia Taylor, and includes Ivan Simpson, Joseph Gillow, Douglas MacLean, Wade Botsler, A. B. Clark, Albert Hickey, Robert Graves, Jr., Fred Bond, Jr., Wallace Worsley, Olive Tell, Phoebe Foster, Charlotte Adams and Kate Ryan.

SALT LAKE STOCK CLOSES

SALT LAKE CITY, April 29.—The stock company at the Utah Theater, headed by Lillian Kemble, closed its engagement April 18. Members of the organization have left the city to fulfill other engagements. The theater is to undergo a renovation, after which a Summer season of picture travelogues, under Thomas M. Hennessey, will begin.

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SOLE AGENT

NEW PLAYS AT ROCHESTER

Manhattan Players to Produce Plays by Edward Peple, Alice Bradley and Kate Jordan

ROCHESTER, N. Y., May 4.—Edgar MacGregor, director of the Manhattan Players at the Lyceum Theater, has announced the production of three new plays by well-known authors.—"Prized Marbles," by Edward Peple; "The Heart of a Cigarette," by Alice Bradley, and "The Public Eye," by Kate Jordan. A play controlled by Harrison Grey Fiske and "If You Are Only Human," a new play by Karl Dorr Biggers, the author of "Seven Keys to Baldpate" are also under consideration for production by this organization.

Mr. MacGregor has also announced that during his company's season of twelve weeks, "Bunty Pulls the Strings" will be presented, in which he will play an important role. Mr. MacGregor's father, J. B. MacGregor, will be remembered as the leading character man in this play.

STOCK IN BROOKLYN

Leah Winslow and George Allen scored decidedly in the first Brooklyn stock production of "The Governor's Lady," which was the offering at the Crescent Theater, April 27-May 2. Joseph Eggleston, William Evarts, M. J. Briggs, and Gertrude Rivers did much to maintain the high standard of Crescent performances.

The Greenpoint Players were seen in a worthy production of "Officer 666." Alfred Swenson found a role much to his liking in Travers Gladwin. Nora Shelby was seen as Helen Burton, William Macaulay as Alfred Wilson, Harry McKee as Officer 666, and Pearl Gray as Sadie Small. Charles Wilson, Caroline Locke, Frank Joyner, Jack Roach, Pell Gerald, and Harry Rummel were included in the cast.

The MacCurdy Players won favor with a splendid production of "The Blindness of Virtue." Louise Carter was seen as Ellie, Samuel Godfrey as Archie Graham, while Daniel Lawlor gave a worthy portrayal of the Rev. Harry Pemberton. Kate Wynne Plake, Marie Keels, Leah Pool, and Jack Bolleau were seen in congenial parts.

Members of the Grand Opera House Stock company were seen in a revival of "The Little Lost Sister." Noel Travers and his associate players made the best of their assignments.

J. LEROY DAVE.

HALL—SHOEMAKER

PORTLAND, ORE., April 30.—As the culmination of a romance which had its inception with the opening of the theatrical season last Fall, Dorothy Shoemaker, formerly of Washington, D. C., leading lady of the Baker Stock company, and Louis Leon Hall, formerly of New York City, leading man of the same company, were married in Portland at noon of April 22. The wedding took place at the residence of the bride's mother, and was witnessed by only immediate members of the families and by a few close friends. Miss Shoemaker, who is a beautiful Titian-haired young woman, is regarded as one of the most brilliant and promising leading women in stock. Mr. Hall comes of a family of actors, and has been especially prominent in stock in different parts of the country. After the close of the present season, for the substantial success of which these two actors deserve most of the credit, the newlyweds will tour the Pacific Coast, and will then return to New York, where they will spend the Summer at the home of Franklyn Hall, father of the groom.

JOHN F. LOGAN.

HARRISON FORDE CLOSING

BALTIMORE, May 4.—Harrison Forde, who has been playing leads with the Poll Players, will shortly sever his connection with that organization. Mr. Forde succeeded Lowell Sherman when that popular actor left the company two months ago, and he has established for himself within this short space of time an extremely large following who will deeply regret his departure. According to present plans the management of the Poll Players intends to continue their season throughout the Summer months. They as yet have not experienced the terrific heat of our Summers, which has always proven too formidable for any sort of indoor entertainment. The Poll organization is firmly established in Baltimore, and their season has been an overwhelming success, both as regards the support given by the public and the excellent standard maintained in the productions offered and the list of plays which were presented.

I. HARVEY KEEN.

STOCK AT NEW BRUNSWICK

NEW BRUNSWICK, N. J., May 4.—The Myrkle-Harder Stock company opened a ten weeks' engagement in this city April 27. The company will present two plays each week. "Elevating a Husband," and "The Barrier" were the bills for the first week, to crowded houses. The company includes Emma Myrkle and Jack Devitt in the leading roles, Thomas E. Shore, John Hall, Charles Hamer, Lloyd Wertman, William Bern, James Dempsey, Richard Marsden, J. Adams, C. F. Ward, Allen Longsworth, Geraldine Russell, Nelle Russell, May O'Laughlin, and Mabel Shively.

GEORGE E. APPLEGATE.

Harold Wyat has been engaged for the Union Hill, N. J., Summer stock.

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PORTLAND, OREGON

TWO

LEADING MEN

A

SUCCESS

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MR. [illegible] LEADS

THURLOW WHITE

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CECIL KINGSTONE

In loving memory of Cecil Kingstone, who died under a serious operation, in New York City, on May 6, 1912. A tribute from his devoted wife, Harriet Neville Kingstone.

BIRTHS

To Mr. and Mrs. Edmond Deane, on April 7, a son.

MARRIED

BERGEN—EDMOND.—Saturday, April 11, 1914, at St. Paul's Episcopal Church, Hoboken, by the Rev. Waldo Adams Ames, Elsie Edmond, daughter of Mr. and Mrs. F. L. Sturbow, to Theriow Bergen.

Miss Matilda Cravens, of Omaha, and Elmer J. Sutton, of Lincoln, Neb., were married April 8. Mr. Sutton is musical director at the Lyric Theater in Lincoln.

RECORD OF DEATHS

Sir Edwin Durning-Lawrence, author of "Bacon is Shakespeare" and "The Shakespeare Myth," died in London, April 21, aged seventy-seven years.

Mrs. Mary Ann O'Connor, widow of John O'Connor and mother of Charles, a vaudeville actor and one of the Six American Dancers, died April 16, at her residence, 163 Pulaski Street, Brooklyn. She was born in Boston sixty-eight years ago, and had lived in Brooklyn for sixty years. Besides her son, she left four daughters.

James Martin, father of Manager Frank P. Martin, of the Wieting, Syracuse, N. Y., and for many years a prominent citizen of Niagara Falls, died at his residence, in that city, April 20, aged eighty-one years.

Major Hirschman, a pioneer in the theatrical business of Montgomery, Ala., and a musical composer of much merit, died April 14. For more than a year Mr. Hirschen has been in declining health. For eighteen years he and his brother, Arthur B. Hirschen, were managers of the Montgomery Theater and the first managers of the new Grand.

Mrs. Cornelia Frances Harris, second wife of the late Aubrey Boucicault, actor and playwright, died April 11 at her home, 200 West Fifty-fourth Street, of pneumonia. Mrs. Baker, who was born in this city forty-two years ago, was the daughter of Mrs. Elizabeth O. Hirschbrock, who is survived by her daughter, Emma Boucicault.

Randolph T. McGuma, Mayor of Winchester, Va., and former correspondent of THE DRAMATIC MIRROR in that city, died April 7 in St. Luke's Hospital, Richmond, Va., where he had been treated for leakage of the heart during the past three months. Mr. McGuire had many friends among theatrical people, and enjoyed general popularity. He was one of Winchester's most progressive citizens.

Frank Lawton, the American professional whistler, died April 16 in London, England. He was in very poor circumstances, and his wife and several children are left penniless. He was to have taken part in the new Indian spectacle planned for production at Earl's Court, but when the production failed recently he and a number of other actors were out of work. He was well known years ago as a comedian when he played the part of Blinky Bill in The Belle of New York with Edna May.

Mrs. Nellie Allen, widow of Whitney Allen, who was for many years a press representative for Buffalo Bill and the Barnum and Bailey Circus, died April 16 at the Elks's (Masonic) Home in Philadelphia. Her husband died about three years ago. Mrs. Allen was Miss Nellie Gibbons, of Pittston, Pa., and was a cousin of Drs. Richard and Peter Gibbons, of this city. She leaves three brothers and a sister. The body was taken to Pittston, and the funeral services were held at St. John's Church.

Mrs. Ada Lane Wilson, thirty-nine years old, who was better known by her stage name of Ada Lane, died April 1 at the Hotel Remington, 130 West Forty-sixth Street, after a short illness from double pneumonia. Ada Lane was a member of the Jack Wilson Trio, in which she appeared as a comedienne with her husband, and Jack Boyle. She was taken ill ten days before while appearing at Hammerstein's. Mrs. Wilson's family lives in Moscow, Idaho. Before her marriage to Jack Wilson nine years ago she was one of the Three Lane Sisters in vaudeville.

Mrs. Ethel May Katz, wife of Herbert Katz of Twenty-third Street and Sixteenth Avenue, Beechhurst, Whitestone, L. I., died from cancer April 15, at a private hospital. Her husband spent a large sum, estimated at $100,000, in radium treatment. Mrs. Katz before her marriage was well known on the stage as Ethel Adams. She appeared in The Jewel of Asia, The Fishing Maid, and other productions. Mr. Katz is of the firm of Katz Brothers, brewers, of Paterson, N. J. Two years ago he moved with his wife to Beechhurst.

Frank Hayden, formerly well known as a tenor in comic opera and musical comedy, died at his apartments in the Hotel Strathmore, this city, April 18, aged sixty-five years. Mr. Hayden began his career as a boy soprano with "Comical" Brown, and later toured the West with Gilmore's Band. He was a member of the quartet of the Kimball Opera company, of which Corinne was prima donna. He created the tenor roles in Olivette and Billie Taylor in this country. During the Columbian Exposition he sang the part of Columbus for six months at the Auditorium in Chicago. After retiring from the stage, Mr. Hayden established a costuming business at No. 58 West Forty-fifth Street, New York. His body was forwarded to Boston on Monday last, where it was interred in Forest Hill Cemetery.

Mrs. Marie C. Gianetti, for many years a valued member of Charles Frohman's staff at the Empire Theater, New York, passed away at her home in Hartsdale, April 18. Mrs. Gianetti, who was widely known and loved in the theatrical profession, was a native of France, but had been a resident of the United States for years. She leaves one son, Humbert, residing at Pasadena, Cal., and a daughter, Louise, who lived with her at Hartsdale. The funeral service, which was private, was held upon the arrival of Mr. Gianetti on Thursday from Pasadena, and the interment was at Kensico Cemetery.

Felix Benoit, for some years familiar to the vaudeville stage as a memory expert, and the possessor of 500,000 memorized facts, died suddenly at his home, No. 600 Fairview Avenue, Borough of Queens, April 20, due to heart disease. He was born in Berlin, in 1872, where he received a common school education. He claimed to have been a dull pupil. Arriving here as an immigrant boy, he went to work as a dishwasher in a restaurant. A copy of Henry George's "Progress and Poverty" inspired him to self-study, but inability to remember troubled him. This prompted him to read every book on memory in Cooper Union and the Astor Library, with the result that he appeared on the stage as "Benoi, the Mental Marvel," in lectures. In addition to this he conducted a correspondence school with 2,500 pupils. He is survived by his widow and a niece, Miss Elsie Kooch.

NEW THEATERS

Plans for two new motion pictures for Buffalo, N. Y., have been filed; one by the Palace Theater Company, Inc., at 837 Main Street, to cost $40,000; the other at 1160 Main Street, upon which Charles Bellman will expend $40,000.

W. W. Bartlett, Jr., former manager of the Grand, but now proprietor of the Varietion, at Terre Haute, Ind., is going to build a new theater at Eighth and Ohio streets, and will call it the Hippodrome. Those interested are Joseph M. Fiss and Marcus Heiman. It is to be opened about Nov. 1.

The new theater in Columbus, O., to be erected on High Street between Rich and Main streets, by Horace L. Chapman and his son, is expected to be ready for opening by Sept. 1. It will be devoted to high-class vaudeville and motion pictures, operated by a company of which James Fleming is the president.

Plans for two new moving picture theaters in Portland, Ore., have been completed. A. C. Raby will erect one of these at Fifth and Burnside streets, 60 by 100 feet ground measurement, to cost $50,000, and Joseph Clemett one on First and Main, at a cost of $20,000.

The Misses Alice and Irene Lewisohn, of 43 Fifth Avenue, will build a theater on Grand Street, in the heart of New York's East Side section, which will be devoted to plays by neighborhood dramatic societies. Plans for the building have been drawn by Ingalls and Hoffman, who designed the Little Theater for Winthrop Ames. It will be known as Neighborhood Hall.

NEW INCORPORATIONS

Albany, N. Y., April 25 (Special).—The Bellaroni Club, Inc., having its headquarters in New York city, filed articles of incorporation with the Secretary of State to-day. Its object is to operate and conduct a clubhouse for the use and benefit of women, girls, and boys engaged in the theatrical profession. The incorporators are Benton S. Hoyt, Frances C. L. Robbins, Jean Greer, Mary D. Varnum, Mary Grace McLane, Beatrice Mansfield, Jane H. Hall, Frances Crocker Sloane, Lois Church Scoville, Marie Russell, Emy Otis Hoyt, Alice Smith, Grace Scoville, Dorothy Whitney Straight, and Anne Derby Tucker, all of New York city.

The Brooklyn Winter Garden Company, capitalized at $150,000, was incorporated with the Secretary of State April 24. It is formed for the purpose of carrying on the business of proprietors and managers of theaters and to produce, exploit and discuss of dramatic and musical productions. The directors are Charles J. Wiese and John P. Farrell, 1350 Broadway, New York city; Charles Franklin, Franklin Park, N. J.

Albany, N. Y., April 25 (Special).—The Chartered Theaters Corporation, with principal office in New York city; capital of $150,000, filed articles of incorporation with the Secretary of State April 20. The company is formed for the purpose of engaging in a general theatrical and motion picture business. The directors are Frederick G. Adams, Valerian J. O'Farrell, Herbert A. Hallett, 220 West Eightieth Street, New York city.

Brunelli Amusement Company, New York city; to maintain motion picture theaters; capital, $5,000. Directors: G. Brunelli, Harry C. Wing, and Charles Black, 307 West Forty-third Street, New York city.

Van-Kelton Amusement Corporation, New York city; to conduct theaters, athletic fields, skating rinks, and other amusements; capital, $5,000. Directors: Frances Gilbert, Joseph S. Siegel, A. Murry Rosenthal, 275 Madison Street, New York city. G. W. Hebbler.

DEATH OF FRANK LAWTON

Many playgoers in England and America will regret to learn of the death, in London, of Mr. Frank Lawton, the comedian, who made such a great success as a whistler, bone player, and dancer in the character of Blinky Bill in "The Belle of New York." The funeral took place at Fulham Palace Road Cemetery, April 18. The regret at Mr. Lawton's passing away at so early an age will be intensified by the knowledge that he seems to have suffered much distress and privation of late, and that he leaves a widow and four young children in sore need, says the London *Referee*. A fund has been opened in their behalf. Contributions should be sent to Mr. Bernard A. Leslie, Empire Theater, Leicester Square.

FUNERAL OF McKEE RANKIN

The obsequies of Arthur McKee Rankin, who died in San Francisco, April 17, were conducted from No. 307 West Fifty-second Street, April 25. Among the large attendance of relatives and stage folk were: Margaret Drew, daughter of John Drew; John Sherman, Edward Rice, Harry C. McKee, a cousin of Rankin; Mrs. Harry Davenport, of Garden City, a daughter; Mrs. Lionel Barrymore, a daughter; Arthur Barrymore and Sidney Drew, nephews; Charles Canfield and George Stevens were among the mourners. Among many floral tributes was one from the Lambs' Club. Interment was in Kensico, N. Y.

NEW AMES POLICY

On account of the success of "The Truth," Clyde Fitch's comedy, in which he presents Grace George, at The Little Theater, Winthrop Ames has decided to revive a worthy American play every year, establishing, in a way, repertory of high American comedy at The Little Theater.

"BRER RABBIT AND MR. FOX"

A musical frolic by Mrs. Percy Dearmer, music by Martin Shaw, dramatized under the title of Brer Rabbit and Mr. Fox, was produced at the Little Theater, London, April 11. It is a children's entertainment founded on Joel Chandler Harris's quaint negro stories.

MARY HALL

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BROOKLYN

Robert B. Mantell returned to Brooklyn for a second week's engagement April 27-May 2, the time at the De Kalb Theater, where the eminent Shakespearean actor received an ovation on his opening. His command of the role is equaled only by his masterful support of Miss Lacquer.

"Along Came Ruth" had stepped at Potter's Broadway Theater for a week's engagement. The offering, with Irene Beswick in the title-role, won the instant approval of Brooklyn theatergoers.

"The Last 100 Days of Napoleon" was the offering at the new Montauk Theater. Manager Edward Trail is firmly convinced that the patrons of that playhouse fully appreciate high-class motion picture productions of this nature, and will probably look more similar attractions in the near future.

"The Life of Our Saviour," a magnificent motion picture production, drew two exceptionally large audiences at the Majestic Theater. The story follows the Bible narrative very closely, and is profuse with the realistic exertion of the Orient.

J. LEROY DAVIS.

FALL RIVER

Gerrit Arlen hooked to appear at the Savoy April 21, canceled, and substituted a week of vaudeville. "Peg O' My Heart" April 27, with Marion Deither in the title-role played to the Maher-Denham Co. presented April 28-May 2, "Little Miss Brown," with popular Carolyn Bloede as Miss Brown. Guy A. Warren gave his usual good performance. Lila Rose, Lillian Wadsworth, Evelyn Watson, Jean Cameron, Francis Kirk, and Harlan P. Arlen gave excellent support. "The Family Cupboard," May 4-9. Mrs. Fiske in "Mrs. Bumpstead-Leigh" May 4.

The Bijou Stock Co. closed week of April 27. May 2 "Love Works," with Orrin Chatwell as the Queen, and Stanley De Wolfe as Paul Verlaque, both of whom were a most pleasing pair of their characters. Maxwell Fridgeon, Charles Keller, John Maurice, H. Marshall, Violet Maher, and J. Arthur Gilbert were excellent. "The Witch," another three act play by Hathaway's, New Bedford, Mass., the Lesser Lyceum Players presented week of April 27-May 2. "The Little Last Sister," with great support, Amy Ricard, Hazel Blair, John Monahan, Eddie Phelan, and Lester Lonergan scored personal hits. Mr. Lonergan will close his season in New Bedford May 23. "A Southern Romance," May 4-9.

Newport, R. I. The Maher-Denham Co. presented week of April 27-May 2 "Grace Mortimer," with Blanche Maher and James Crane in the leading roles.

Walter J. Fenner, Al. McGovern, Ethel Elder, Grace Harding, and Joseph Arnold are with a company for the Emery in Hamilton, Bermuda. W. F. Mann arrived home April 27. After a most successful season on the road Walter Bigelow has taken charge of the Plaza Theater.

W. F. GILL.

ST. PAUL

"A Romance of the Underworld" April 28-May 2 scored the biggest hit of any play recently put on by the Huntington Players at the Shubert. Mildred Booth as Deane Asaki was a favorite. Anne McDonald contributed two interesting "bits." Lois Howell, Malcolm Fassett, J. E. Irwin, E. G. Tilburne, Monroe Adlington, and, in fact, the entire co. deserve mention for excellent work. The opening performance was a remarkably smooth one. "Over Night" May 3-9. "The Bonnie" May 10-16.

"The Life of Our Saviour" returns continued at the Metropolitan April 26-30. "The Miss Third" April 30-May 2. Hilbert Tieblin co. May 3. Henrietta Crosman May 4-6. Richard Bennett in "Damaged Goods" May 7-9. Dore Lewis in "September Morn" May 10-16. "Seamen" (film) May 14-16.

"Wronged from the Start" headlined at the Orpheum April 26-May 2, while Frank Morrell, Marie Stoddard, and John T. Doyle and co. were prominent at the Empress.

The Grand had Mollie Williams's Burlesquers. Frank Priest, the genial Shubert manager, is the proud possessor of a new automobile.

Despite inclement weather, Florence Macbeth sang to a good-sized audience at Masonic Temple April 27.

JOSEPH J. PRIVEN.

SPOKANE

At the Auditorium "The Tongues of Men," with Henrietta Crosman, amused and charmed a good-sized audience Tuesday night. The play was presented by a thoroughly competent cast.

At the American "The Girl Question" pleased. Harry B. Cleveland had an agreeable part in Con Hyan. Eddie O'Brien was good in his part of T. P. Q., and the Bonnie Twins as the Twist Sisters made new friends. The co. profited from its first week's experience, and presented a much stronger singing and dancing front than last week.

The Empress changed from pictures to tabloid musical comedy this week, and has drawn well. "Rainie's Night Out," was the first week's offering. James C. Wright and Edith Wilma had the leading parts.

The Auditorium Theater has been bought out by the Spokane Ad. Club for the performances of "Within the Law," featuring Margaret Illington, May 13, 14.

W. S. MCCRA.

EDMONTON

At the Empire Theater Robert T. Haines and co. in the sketch, "The Man in the Park," and Bessie Wynn were featured and scored heavily April 20-22. Return engagement of "The Rosary" with Frank Ireson as Father Kelly April 23-25.

At Pantages Theater Mlle. Minai Amatus and co. in the pantomime, "A Night in Paris," were given the top place on the bill April 20 and the week, playing to big business.

Lyceum Theater the Lyceum Players were cordially received the week of April 20 in "Mary Jane's Pa," presenting Edward Hearne as Hiram Perkins, and Tryna Reindon as Mary Jane. Ethel Carley scored as Portia.

Charles L. Gill, manager of the Pantages Theater, was elected a chieftain of the Indian tribe on the Hobema Reservation, sixty miles south of Edmonton, a few days ago. Chief Ramsden and a hundred braves of the tribe performed the ceremony.

F. Stanworth, A. T. C. L., has joined the Empress Theater as organist and pianist. He received his diploma from Trinity College of Music, London, Eng. Mr. Stanworth was the highest honors in several musical festivals in the northern provinces of England.

Commander Evans, second in command on the Scott expedition to the South Pole, was greeted by a large audience when he delivered his lecture at the Empire auditorium the evening of April 24.

AUGUST WOLF.

SAN DIEGO

Martial Spirit Prevails in City—Playlet "Hanged" a Great Thriller

The San Diego Symphony Orchestra gave its fourth concert at the Spreckels Theater April 21. The local organization was well received by the San Diego music lovers.

Manager H. Jewett Lees, of the Empress Theater, gave a splendid opening of Harry Mackey's comedy, "A Man's a Man," week of April 20. The Empress Stock Co. favorites never did more advantage, and Lauretta Taylor in Edna Marshall as Trent, Wyre, and William Thompson in the role of Malcolm Hackett. Manager William Cameron also gave a good account of himself as Eddie. "The Quaker Girl" was the following week's bill.

The playlet, "Hanged," written by John D. Barry, of the San Francisco Bulletin, is a headline act at the Savoy week of April 26, turned out to be one of the greatest thrills ever conveyed in this city. The theme is not new, but Mr. Barry has presented it in a new play, and the result from a novelty standpoint is more than satisfactory. The audience was taken the largest at the Savoy in many months.

The Savoy Dramatic Stock company with Dick Hassell as director will open a ten weeks' engagement at the Savoy April 26. Favorites will be seen in the company, as many old members as possible will be secured. Lew Dunbar and Lillian Mason of the Empress, are very well received week of April 26.

San Diego is now all wet. The streets are full of soldiers and sailors. At the time of writing, the United States camp and the Mexican Federal soldiers are facing each other at the south end of the city expecting action at any moment. San Diego now rests a million, as the same water comes from the Colorado River as between the Federals and rebels. Entry into the Mexican coast has been commenced. The marines, sixteen men, are on the ground ready to grab any sensational stunts for the film world.

MARIE DE BRAY CHAPMAN.

SALT LAKE CITY

"Dearie Girl," by Local Author, Has Successful Premiere at the Utah

"Dearie Girl," Margaret Whitney's latest musical comedy, was presented for the first time on any stage week of April 21 at the Utah Theater, and scored a marked success. This opera, which is the seventh composed by this gifted young Utah girl, proved to be vastly superior to her previous efforts. It has a well-developed opera plot, and the music is bright and catchy. A wealthy English nobleman, whose father is in the nobility, has fallen in love with a young American composer of high-class music, whom he has met on the steamer. During a rough passage the nobleman is cast overboard by a rough sailor, who is subsequently arrested. After he makes a great success from a financial standpoint, he is called to England. "Dearie Girl" runs away from home, goes to America, and attains her heart's desire.

Miss Whitney is the daughter of Orson F. Whitney, Utah's poet laureate, who is also one of the twelve apostles of the Mormon Church. She is yet a mere girl, who began her composing when but a child. The performance was given entirely by Salt Lake's clever amateurs.

C. E. JOHNSON.

SEATTLE

At the Moore Margaret Illington, supported by an efficient co., appeared in "Within the Law" April 19-25, which was presented in a realistic and effective manner before fair audiences. The attraction at the Metropolitan April 20-25 was the Standard Grand Opera Co. of Seattle in "Carmen" and "Faust." The general attendance was large. "Carmen," was presented in a highly creditable manner, and the co. scored a great success in "Faust."

At the Seattle "A Fool There Was" April 20-26 drew satisfactory business.

At the Pantages Fields and Lewis and vaudeville. At the Orpheum Galvo and vaudeville.

BENJAMIN P. MOSESMYER.

CALGARY

"The Rosary" played to fair business at the Sherman Grand April 20-22. Frank Ireson in the part of Father Kelly gave his usual good performance, and his support was satisfactory.

Eddie Foy and family and Marshall P. Wilder shared the headline honors in the Orpheum vaudeville bill April 23-25.

The patrick, "Vice," played here under the title of "Truth," which was stopped in Winnipeg by the police after the first performance. It was not interfered with by the local authorities and attracted big business to Pantages April 20-25.

Laurence Irving and Mabel Hackney were seen at the Sherman Grand April 27-29 in "The Typhoon," "The Unwritten Law," and "The Liar."

Sherman and Aylesworth's Holy City co. closed a successful season April 18. Their Rosary co. closes about May 15. Frank Ireson leaving them for Chicago to spend the Summer. Messrs. Sherman and Aylesworth expect to have four cos. on the road next season.

GEORGE POSSER.

ALBANY

Eva Tanguay and co. drew a big house at Harmanus Bleecker Hall April 24. The star's inimitable rendition of her several songs appeared to please as much as ever; she had the assistance of a good co. of vaudevillians, including the Gouletts, John Witthrope and co., Nichols Nelson Troupe, Johnny Ford, and Weber, Beck and Fraser. The Life of Our Saviour" pictures drew largely April 25. "Sweethearts" proved one of the best offerings of musical comedy of the season, scoring a most pronounced success with crowded houses April 27-29. Nella McCoy won a genuine hit with her delightful voice and graceful acting. Tom McNaughton, Ethel Houston, Frank Belcher, Ian Hark, and the Monks Quartette are deserving of commendation. "The Rider Boy" April 30-May 2. "The Lady of the Slipper" May 4-6. David Kessler May 7. Pryor and Brian May 7. The Harrison Market May 8.

At the Empire April 27-29 Manchester's Oyster-erotics presented a snappy burlesque performance. "The Broadway Girls," with George P. Murphy, filled the week out to heavy business.

Proctor's Grand had a good drawing card week of April 27-May 2. The leading features were Harry Jolson and Louise Dresselle and co.

May Duryea and co., Fern and Madera, and Carcagetti Brothers were the principal acts at the Colonial, where the attendance continues large.

GEORGE W. HERRICK.

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INDIANAPOLIS

It is difficult to recall in this or the past few seasons a more thoroughly enjoyable comedy than "The Clever Woman," brilliant and sparkling with wit, in which May Robson was cordially welcomed after an absence of several years at the Shubert Murat April 23-25. Geraldine Griffith, an Indianapolis girl, played the waitress in the last act, and received her first professional recognition. The Columbia Club of Indianapolis, the Chamber of Commerce, and the Gordon University of Traction drew a large audience to "What Happened to Jones" April 24. The regular season closed with two performances of Weber and Fields April 25.

"Along Jimmy Valentine" was the play chosen for the third week of the Huntington Players at English's which opened to a fine enthusiastic audience. It was splendidly acted. Homer Barton was clever and sympathetic as Jimmy. Wright Huntington plays with assurance the role of Doris. Louise Gerard gave a charming performance of Rose Lane. Henry Guell showed versatility as the German inventor and Red Jocisp. Chester Beach as Avery did a small bit well. Rosemary Pike, of this city, and John Hudson, the two children, scored a hit.

The May Irwin play, "Mrs. Wiggs of the Cabbage Patch," opened to a crowded house and was received most cordially by the audience. The cast of players at the Lyceum April 27-May 2 was excellent and the play was staged beautifully. Frank and Lucille Conroy as Mr. and Mrs. George Artist made a perfect couple. Mr. Conroy in love with the girl of the play, Miss Lucille Conroy, Miss Billie Mills, sweet and pretty, and Frank Jones as Asa Peavy, the comedy role, was the hit of the play with Jones a close second. Miss Mills was the recipient of many floral tributes. Warren Hoag handled the part of the Policeman with credit. Grace Hayward as Mrs. Garland of this city, has come from her home in Chicago to assume the role of Mrs. Wiggs. This was a success of the previous week's play.

Keith's has never offered a program more than wholesome. Every act on the bill was an entertainer of a high order. Frank Keenan and company in an unusual sketch, "The Confession," was the attraction of the week. Mr. Keenan's fine voice was heard to advantage in the sketch with his fine portrayal of the character of the hit. Hyde and Hyde were great favorites.

The Lyric closed its regular season with a first-class acts. Instead of as April 27-May 2 Feature pictures will be the feature attraction at this house.

FRANK KINGSTON.

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FROM CHICAGO

"The Strange Woman" Welcomed.
"Seven Keys" Great Favorite.
"Daddy Long Legs" Well Liked.
"Man Who Would Live" Leaves.
Billie Burke at Blackstone.
Welsh Players at the Fine Arts.

CHICAGO, May 3 (Special).—Society welcomed Elsie Ferguson at the Illinois Theater Monday evening, April 27, in the most brilliant event of the week. "The Strange Woman." "The Strange Woman," supposedly hails from Delphi, Ia., though later we are informed that she is a resident of the corn belt country surrounding the author's home known as Belvidere, Ill., and the author's home known as Belvidere, Ill., and we are constrained to believe that some authors do not love their birthplaces as affectionately as they should, and if Belvidere is half as bad as it is painted it must be some town. Any of the perverse sex mentioned, the principal fault of the offering is the fact that it ends caricature instead of tragedy. Unfortunate, in that it places a comedy character, more entertaining than sympathetic, in opposition against protagonism. However, there was much entertaining and plenty of good humor, especially smoking. Mrs. Fells Morris and Mary Boland were genuine, and that they "got by" is a high tribute to their polished art, considering what they were called upon to do. Miss Ferguson was captivating and irresistible, almost to the point of her many moments of tears. She was married by a tendency to be theatrical in her method. Supporting the star are numerous other familiar names as Georgie Drew Mendum, Frank Worthing, Homer Barton, Charles Waldron. Honors are about evenly divided.

Plays of older Chestertown theatery having won the right to play through general satisfaction the Park is now showing for all to gaze upon a bust of Edwin Forrest, the tragedian, at Chestertown, Md. Forrest is quite in the limelight at present, and it is pretty safe to say that Chestertown will be the most delightful place of sojourn for some time to come. Chestertown will tarry till Autumn.

"Daddy Long Legs," at Powers', affords Ruth Chatterton the biggest opportunity of her dramatic career. Powers' Theater is an ancient institution in its way, where the best people congregate. Established custom ensures the success of whatever the offering, the fare will include that whatever the components, and in this respect Henry Miller has proven to be a generous provider with this lovely comedy from the pen of Jean Webster.

The Garrick continues in offer "Madame Modiste," gratified by the indefatigable Jefferson De Angelis. The piece is a spirited, cleverly constructed affair containing many delightful numbers. "Peg o' My Heart," with Henry Kolker, continues to grace the Cort.

"The Man Who Would Live," at the Blackstone, is more than a passing event. It is a message from our saddened midst whose name will be long beloved. Billie Burke will receive his reunited, unspirited lease with "Jerry," where doubtlessly as much interest will be displayed gazing at the bride as at the play finally.

Kolb and Dill are entitled to great credit for reopening the American Music Hall to the theatrical map with their merry masquerade, "A Trip to Plunkville." Why pickles do not keep a book of Plunks, as it pays, any play or team that can keep the crowds with regular money lined can keep the crowds coming to get in to this end of the box-office. Getting to get in to the end of the way theater are worthy of their end. The American is finely equipped, gayly appointed, and though the fact of its fully enjoying the benefit from the regular district has in the past spelt financial ruin for many entertainment managers.

At the Comedy, where most everything under the sun is exploited excepting that which the sun is supposed to shine upon, "The Under Dog" is on same would imply. "The Under Dog" is on view modestly living up to expectations, proving that its bark is worse than its bite, as that its bite is worse than its bite.

The Princess Theater just at present seems to be in controversy with a local picture magnate who claims to have leased the playhouse for motion picturing, which is emphatically denied from Mr. Brady, which is emphatically denied from Mr. Brady, which is emphatically denied by said William A.

The Welsh Players in "Change" are doing splendidly at the Fine Arts over on Michigan Boulevard.

April 30 and May 1 the Palace Music Hall was given over to the Press Club of this city with their annual scoop. The offering contained the names of many famous and clever men.

Among old acquaintances recalling the days of other days, the Olympic offers Tully's "Rose of Paradise," lavishly mounted and faithfully portrayed by an excellent company.

GEORGE L. ORR.

FROM BALTIMORE

"Bought and Paid For" Liked.
"Excuse Me" Still a Favorite.
"Peg"—Genuine Season's Treat.
The Largest Audience in Five Years to See Castles at Lyric.
Successful Season at Academy.

BALTIMORE, May 5 (Special).—Without a single exception, every playhouse in town drew the largest audiences of the Spring season during the week just past. "Bought and Paid For," occupied Ford's, and the house was sold out at several of the performances. The acting of the cast came somewhat in the nature of a surprise, as it contained none of the original members, and there was some fear that the play would lose its full force. This, however, was entirely dispelled. The acting was equal to that of the original, and in certain roles was superior. Frank Mills and Kathleen McDonald gave splendid performances. The remainder of the cast were excellent.

The popularity of Excuse Me was demonstrated by the large audiences which were attracted to the Academy. The work of the cast in this piece was also a surprise, as it was of such an unusually high standard of excellence.

The big event of the week, however, was the engagement of the Castles at the Lyric on Wednesday evening. The enormous throng was by far the largest seen in any playhouse in this city in the past five years. No performance of grand opera, drama, or musical comedy has been able to draw the wonderful audience which packed the huge Lyric to the doors. There were hundreds standing, including wealthy society folks. The whole performance does not last over an hour and a half, with intermissions included, and at the prices asked is the poorest entertainment of the season. If it were not for the fact that the country is dance mad, one would be tempted to view with alarm the unusual spectacle of a couple of dancers drawing such an audience as that of last week, especially when many worthy dramatic and musical performances have suffered from poor attendance.

For the final week of their regular season, the Messrs. Ford reserved one of the genuine treats of the year. We were at last given an opportunity to see "Peg o' My Heart." Miss Kress's performance in this play is an artistic triumph, and decidedly the best thing she has ever placed to her credit. The supporting company is composed of a group of capable players. May 11 Aborn Opera company in "Il Trovatore" and "Carmen."

The Academy of Music has just concluded another successful season under the able management of Tunis F. Deas and Harry Henkin. The splendid results which have been evident during the past three seasons speak volumes for the management of this house, which has attained a degree of perfection hitherto unknown at this theater. It would be difficult to give any adequate idea of the amount of work performed by Tunis Deas in re-establishing the prestige of the Nixon and Zimmerman house in Baltimore, and elevating it to the position which it now occupies. Messrs. Deas and Henkin deserve the highest praise for their untiring efforts and ceaseless energies. The unfailing courtesy of John D. Little, the treasurer, has played a most important part, as he has proven of incalculable value at the box-office. If there were more of his kind, discourtesy would be an unknown thing in the playhouse.

The Poli company gave a splendid performance of "Step This" last week. In some respects it was the most satisfactory production they have offered since their advent in Baltimore. Their ensemble work has never attained such a high degree of excellence as exhibited in this production. "The Little Minister" is this week's bill.

I. HAMPTON KEMP.

FROM PHILADELPHIA

"Lady in the Case" at the Broad.
"A Plain Woman" With Charlotte Walker—Realistic Melodrama.
Princess Players at Adelphi—Playlets Prove Interesting.
Third Week For "Forward March."

PHILADELPHIA, May 5 (Special).—There are comparatively few changes of bills in town this week of any of the theaters.

At the Lyric, McIntyre and Heath have evidently framed a new union. For they are again seen in "The Ham Tree."

Annie Russell, at the Broad, in "The Lady in the Case," has replaced "Cordelia Blossom." Miss Russell's company for five weeks was playing at the Little Theater. But as Mrs. Jay refused to continue the lease, she was compelled to seek another theater.

At the Garrick, Charlotte Walker's new play, "A Plain Woman," written by her husband, Rennie Walker, has caused considerable comment. It is a melodrama and had its premiere performance last week and it is evident that neither money nor managerial skill was stinted in this production. The plot is an old story, but very realistic, and, in fact, that touch of realism permeates the entire play. The plot concerns faithfulness of a loving wife to her wayward husband. A prologue, four acts and epilogue are required to produce this frankly sentimental tale. In outline, the drama suggests the "Governor's Lady," but paints in definite tone what the former merely suggests or sketches. Compared to some of Walker's plays, it cannot be considered its strongest, although the first act comes quite up to the standard set in "The Easiest Way." The cast is capable of the vigorous acting necessary, and Miss Walker brings both action and feeling to the part of the wife. Byron Beasley, who was seen in "Kindling," in which his acting attracted much attention, played the part of the faithless husband with much assurance.

Holbrook Blinn has brought the Princess Players to Philadelphia, and their list of thrillers is attracting much attention at the Adelphi.

"The Black Mask" seemed to be the greatest shocker. "The Bride" seems to be amusingly naughty, while "The Hard Man" is so melodramatic that its insincerity prevents its being very convincing. The entire selection of the plays, however, is very much of a novelty and an interesting one, too. It is announced that there will be a complete change of bill next week and the new offerings will be watched with great interest.

Eugenie Blair made her visit to the Quaker City last week. She starred "Madame X" at the Walnut to fair business.

Keith's this week has Alice Lloyd as headliner. She has added some new material to her old, but still popular songs, the best being "Mother! Mother! Mother!" Stan Stanley also made a hit, and Mary Dorr, in an Italian song, was given quite a send off.

Billy Collier in "Forward, March!" is in his third week at the Forrest. The production is being put in good shape for a long Summer run on Broadway.

There were two big feature films in town last week, both of which did a big business. "The Red Wolf" was at the New Stanley Theater, while "The Diamond Robbery" was shown at the Metropolitan.

The Patie Weekly has a new rival in Philadelphia. A local concern is getting out a weekly feature of important events occurring in this city, and is being shown at the Stanley.

The newest of the local theatrical clubs, the Inter-state Associated Theatrical Club held its annual ball at Harmonie Hall last week, and many of the chorus from the various theaters were there.

J. SOLIS-COHEN, JR.

MONTREAL

Forbes-Robertson opened his farewell engagement at the Princess April 27 in "Hamlet." Mr. Robertson's portrayal of this part is too well known to need comment. Gertrude Elliott's Ophelia has ripened since she was last here, and is an altogether charming and convincing performance. Ian Robertson as Polonius and Athol Forbes as the Grave Digger are worthy of special mention. April 29 he gave his splendid performance of Dick Helder in "The Light That Failed," and Wednesday presented "The Passing of the Third Floor Back." "Miss and Mrs." will be given later. The houses have been crowded and enthusiastic, and the actor has had to respond to demands for speeches. May 4-9, "Mutt and Jeff."

Madame Yorska opened a two-weeks' engagement at His Majesty's April 27 in "The Thief." Madame Yorska is a mistress of her art, and so subtle is her methods that the beauty of the first performance was hardly realized, but her appearance in the play, "La Giaconda," roused everyone to the sense that a great artist is among us, and it is to be hoped that this week, with the tremendous counter attraction of Forbes-Robertson withdrawn, she will do the business she deserves. "Phedre," "La Rafale," "Frou-Frou," and "Camille" are included in the repertoire.

The French Stock at the National is giving a fine performance of "L'Aiglon," with Vhery, Pillion, and Lambard in the leading roles.

Joe Jefferson headed the bill at the Orpheum in a sketch called "Poor Old Jim." Jack Hazard scored in his funny stories, and the dancing of George White and Isabelle Jason was a feature.

May 4 the stock co. opened in "Our Wives." Among the favorites of the past seasons who returned are Lillian Kemble and Charles Mackay in the leading roles. Percy Maldon at the helm again as stage director, and Richard Ogden and Sam Reed.

Vanity Fair Burlesquers did a good business at the Gayety.

Roma Reed's stock opened at the New Grand, playing "The Man on the Box" May 4, and a new stock is at the Imperial with "Human Hearts" May 4.

The Trinity Church dramatic Club produced with success a one-act play by E. L. V. Hughes, one of the members of the club, entitled "Marriage and Kinship" April 29.

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FROM WASHINGTON

F. Ballard's New Play "What's Wrong" Produced at National. English Opera Season Opens 18. Stock Cos. in Good Productions. The American Forced to Close. "Peg" Makes a Return Visit.

WASHINGTON, May 5 (Special).—David Belasco at the National presented a new comedy by Frederick Ballard entitled "What's Wrong," for the first time on any stage Monday evening, May 4, with a cast of players that included Janet Beecher, Frederick Burton, Richie Ling, William Dixon, Percy Hilton, Henry Weaver, J. J. Kennedy, Russell Simpson, Mabel Turner, Louise Sylvester, Dorothy Watters, Semanne Wills, Jane Morris, and Grace Vernon.

The well written, directed and excellent entertainment at the National the past week, the season of grand opera in English will be inaugurated May 19 for a six-week season with two productions a week.

The Belasco Theater had The Mask and Wig Club for a single performance Monday night, April 27, before a capacity audience.

"Peg o' My Heart," with Miss Ryan, played a successful return engagement at the Belasco.

The Columbia Players last week gave an excellent presentation of "Rosemary." Merle Brown as Sir Joseph Tremayne gave a praiseworthy performance, with Violet Heming exquisitely pleasing in the leading feminine role. George W. Barbier and John Flavin were excellent in character roles. "Nearly Wed" the stirring play in the current week's bill.

"Officer 666" at Poli's was a notable offering last week. Edward H. Curtis is eternally credited with another artistic triumph in the production of the play. "Doubt and Paid For" is this week's bill.

Miss Dacre in "Pantaloon" headlines a cracker-jack bill at Keith's this week that includes Hoeffler and Francis, Miss Maria La and Lemuel Ross.

Under Will M. Page's direction Mr. and Mrs. Vernon Castle and concert company in modern dancing interested a large audience at the Columbia Theater Wednesday afternoon.

The Academy Theater (the old Lyceum), which opened three months ago under a vaudeville policy, did not prove financially successful, and was closed early in the new week.

George Kraft, manager of the Gayety, who has just celebrated his sixty-seventh birthday, was the recipient of many gifts at Monday night's performance of Sam Howe in "The Kissing Maid." George Peck came to Washington (extra) seasons ago as the representative of the Columbia Amusement Company, and took charge of the Gayety, which up to that time needed a mastermand at the helm. He has had a wonderful success with the playhouse.

JOHN T. WARDE.

FROM BOSTON

"Reformers" at Hollis Acted Spiritedly By Competent Cast. Warfield—1000th Time as Levi. The Cort to Offer "Phyllis" 11. Selwyns to Try Out Johnson's Play "Salamander" at Matinee.

BOSTON, May 5 (Special).—A new comedy by John Cumberland, "The Reformers," was produced at the Hollis Street April 27. The cast:

Miss Prindle ..... Dorothy Hammond
Jumping Bunce ..... Charlotte Adams
Helen Wayne ..... Grace Kimball
Darius Jones ..... Barton Williams
Mr. Hartwell ..... Will Deming
Archibald Wayne ..... Donald Bowles
Janet Hartwell ..... Gordon Hurley
"Scrap" Malone ..... Mitchell Lewis
Mr. Parmlee ..... Duncan Harris
Mrs. Wilson ..... Hazel Malcolm
Mrs. Parmlee ..... Camilla Crume
Betty Parkman ..... Beverley West
Alick Redman ..... Raymond Walburn
Grace Parmlee ..... Rose Fernandez
Mrs. Dalton ..... Doris Kelley

The new piece is a farce-comedy, centering about Archibald Wayne, a New Jersey commuter who is dragged from his sunny pets by an ambitious wife and well-intentioned friends to be an unwilling candidate for mayor of his home town. He is naturally of a shrinking timidity, but his campaign manager with an eye to the athletic club vote arranges for him a fight with a local pugilist, who accommodatingly allows himself to be spoiled out. There are ensuing complications, in which the meek little Mr. Wayne evades the scandal-mongers who came on his trail, and out-maneuvers his opponents. Donald Bowles, late of the Castle Square, plays Wayne with considerable comic effect, though he is hampered by the unevenness of the play and the mildness of temperament in the lines that have been given him. The play is acted with much spirit by a competent cast. Robert Graves, Jr., is the producer.

The Colonial houses captains but a musical show only rarely, at least, however, The Misleading Lady opened there. Charles Goddard and Paul Dickey, the authors, are with us quite frequently in vaudeville. Their "The Ghost Breaker" is to be played at the Castle Square next week, and the Dartmouth students have just played "The Man from the Sea" in the course of their matinees at the Plymouth.

Other bills: Park, Taliaferro Sisters in "Young Wisdom"; Wilbur, Doris Keane in "Romance"; Tremont, David Warfield in "The Auctioneer"; Majestic, "Within the Law"; Plymouth, "Under Cover"; Boston, "The Old Homestead"; Cort, Mexican War Pictures; Castle Square, "The Deep Purple."

At the Tremont on the evening of April 28 David Warfield made his thousandth appearance in the part of Levi in "The Auctioneer." There was no special recognition of the event, but it was twelve years ago that Mr. Warfield was first starring in "The Auctioneer" here at the Hollis.

The twenty-ninth season of the delectable "Pops" begins to-night at Symphony Hall.

The Shubert was unexpectedly dark last week, as Blanche Ring's great personal popularity here was not enough to carry "When Claudia Smiles" through the allotted engagement. It

LAST WEEK
2017
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adventuress, who impersonated a French woman with a desire to buy some pearls. Tom Johnson was the father, a genial elderly gentleman who tried hard to be strict with his son.

ARTHUR G. WALLIS.

OTTAWA

Largest Audiences of Season Greet Forbes-Robertson at the Dominion

Forbes-Robertson, with Gertrude Elliott and London cast, presented "The Light That Failed," "Hamlet," "Mice and Men," and "The Passing of the Third Floor Back" at the Russell April 20-25, and matinee, to the largest and most enthusiastic audiences of the season. Forbes-Robertson's impersonation of Hamlet was the best ever seen here, the performance increasing nightly. "Within the Law" May 11-16 and matinee.

For the last week of vaudeville at the Dominion Manager Chaney had a very fine bill April 27-May 2 to the usual capacity business. Miss Brown Sweetpea, Ottawa boys, were given great reception. This week, the Dominion Stock co. presents "Our Wives."

"Carnival" was the big feature at the Princess April 27-30 to capacity.

The Family, at the Gayety, closed the stock season April 27-30 to the usual S. R. O. business.

DETROIT

McIntyre and Heath in "The Ham Tree" at the Garrick Theater April 27-May 2 to capacity houses, and repeated their success of last season. Next week, "The Girl Behind the Gun."

At the Temple Theater April 27-May 2 "The Four Fays" were the headliners, and scored a big success, pushing the week's bill to the front rank. Others were Willie and Eugene Howard, Ryan and Lee, Ward and Vokes, Fiddler and Shelton, Lyons and Yosco, Ward Bros., Ward and Cullen, and the Vitagraph.

At the Majestic Theater April 27-May 2 Valeska Suratt, assisted by Frank Farrington and Walter Lawrence, presented "The Vamp," by Edgar Allan Woolf, to capacity houses. Next week "Mlle. Mischief."

Burlesque was represented in Detroit April 27-May 2 by the Merry Girls at the Empire and Gallagher Girls at the Gayety.

Delmore and Lee proved the headliners of the bill at Miles Theater April 27-May 2.

MARY C. MANNING.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Prov., R. I., 4-6, Waterbury, Conn., 7, New Haven 8, 9, Bridgeport 11, Meriden 12, Springfield, Mass., 13, Fall River 14, New Bedford 15, Worcester 16.

ADELTON, Margaret: N.Y.C. Winter 16—indef.

ARLISS, George (Liebler Co.): Cleveland, Hanna, 4, Spring-field, Mass., Meriden, Conn., 5, Waterbury 6.

BEHMAN SHOW (Klaw and Erlanger): Ann Arbor, Mich., 6-7, Lansing 8.

BIRD of Paradise (Oliver Morosco): Chgo., April 26-May 9.

BLINDNESS of Virtue (Wm. Morris): Phila., 4-9.

BLINDNESS of Virtue: Chgo., 4-9.

BLUE Bird (Messrs. Shubert): Milwaukee 7-9, Toledo, O., 10-11.

BROADWAY Jones: Chgo., April 26—indef.

BUSY Wife (Chas. Frohman): Chgo., 4—indef.

CAMP Announcement (Matthews and Ashley): Peoria, 4, Galesburg, Ill., 5, Monmouth 6, Rock Island 7, Davenport, Ia., 8, Muscatine 9, Iowa City 10, Cedar Rapids 11, Marshalltown 12, Boone 13, Des Moines 14, Ottumwa 15, Burlington 16.

CAMPBELL, Harry Cheney, and Company: London, Ont., 4, Detroit 5-9.

CHARLEY'S Aunt (Maurice Campbell): St. Paul 4-9, Minneapolis 10-16.

CHARLEY'S Aunt (Henry Miller): Los Angeles 4—indef.

CHARLEY'S Aunt (Richard Ordynski): Minneapolis 4-6, St. Paul 7-9.

CLARK, Bobby, and Ethel Barrymore (Chas. Frohman): Atlantic City, N. J., 4-9, N.Y.C. 11—indef.

COHAN, Geo. (Play Producing Co.): N.Y.C. April 13—indef.

COHAN'S REVUE (Harry W. Lewis): N.Y.C. April 27-May 9.

CRAVEN, Mr. (H. T. King): Boston 4-9, Boston 11—indef.

CROSBY, Bing (H. T. King): Toronto, Can., 4, Wilmington 5, Philadelphia, Pa., 6-9, Boston 11-16.

DAVIS, Mrs. (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

DAVIS, Owen (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

DEAN, Julia, Co.: Cedar Rapids, Ia., 4, Mason City 5, Mitchell, S. D., 6, Sioux Falls 7, Watertown 8, Aberdeen 9, Fargo, N. D., 10, Grand Forks 11, Winnipeg, Man., 12, Brandon 13, Regina 14, Saskatoon 15, Calgary 16, Edmonton 17, Lethbridge 18.

DEVIL, The (Play Producing Co.): N.Y.C. April 13—indef.

DIVINE WOMAN (Henry W. Savage): N.Y.C. April 27-May 9.

DOUGLAS, Mr. (H. T. King): Boston 4-9, Boston 11—indef.

DOUGLAS, Mr. (H. T. King): Wilmington 4, Philadelphia, Pa., 5-9, Boston 11-16.

DOWNEY, Morton, and Company: Toronto, Can., 4-9, Winnipeg, Man., 11-16.

DUNCAN, Augustin (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

EDDINGER, Wallace (Oliver Morosco): Chgo., 4—indef.

EMMETT, Grace (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

EVANS, Maurice (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

FAIR and Warmer (Oliver Morosco): Chgo., Dec. 28—indef.

FIELD, Al G.: Toronto 4-9.

FIELD, Al G.: Cincinnati 11-16.

FIELDS, Lew (Cohan and Harris): N.Y.C. March 30—indef.

FISHER, Mrs. (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

FISKE, Mrs. (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

FORBES, Mrs. (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

FORBES, Mrs. (Harrison Gray Fiske): Greenfield, Mass., 7, Northampton 8, Hartford, Conn., 9, Waterbury 9, New Haven 10, North Adams, Mass., 12, Glens Falls, N. Y., 13, Brattleboro, Vt., 14, Ann Arbor, Mich., 15, Jackson 16, Kalamazoo 17, Grand Rapids 18, Muskegon 19, Manistee 20, Traverse City 21, Petoskey 22, Bay City 23, Saginaw 24, Flint 25, Port Huron 26, Detroit 27-30.

GOODRICH, Nat: Cedar Rapids, Ia., 4, Mason City 5, Minot, N. D., 6, Fort Morgan 11, Sterling 12, Greeley 13, Omaha 14-16, Council Bluffs, Ia., 17-18.

GOVERNOR'S Son (Al. Woods): N.Y.C. April 13—indef.

HARVEY, Martin: Toronto 4-9.

HELP Wanted (Oliver Morosco): Chgo., Dec. 30—indef.

HENRIETTA, The (Joseph Brooks): St. Louis 4-9.

HIGHER Law (Oscar Graman): Poplar Bluff, Mo., 6, Advance 7, 8, Cape Girardeau 9, Carbondale, Ill., 11, Du Quoin 12, Pinckneyville 13, Centralia 14, Effingham 15, Greenup 16.

HILLIARD, Robert (Klaw and Erlanger): Prince April 27—indef.

HOUSE, William (Lee Shubert): Kansas City 4-9.

HOLY City (Shumway and Aylesworth): Janesville, Alta., Can., 6, Gleichen 7, High River 8, Claresholm 9, Pincher Creek 11, Coleman 12, Blairmore 13, Macleod 14.

IRVING, Lawrence: Saskatoon, Sask., Can., 4-6, Prince Albert 7-9, Regina 11-13, Moose Jaw 14-16, Winnipeg, Man., 18-20.

IS Marriage a Failure? (George Aylesworth): Medicine Hat, Alta., Can., 6, Taber 7, Cardston 8, Macrath 9, Raymond 11, Lethbridge 12.

KITTY MacKay (William Elliot): N.Y.C. Jan. 7—indef.

LEOPARD'S Spots (Thomas Dixon): Muskogee, Okla., 6, Tulsa 8, Sapulpa 11, Vinita 12.

LIFE'S Shop Window: Pierre, S. D., 6, Deadwood 7, Belle Fourche 8, Rapid City 9.

LITTLE Lost Sister (Lee D. Ellsworth): Tyrone, Pa., 6, Latrobe 7, Greensburg 8, Beaver Falls 9.

MADAME X: Baltc, 4-9.

MARRYING Money (Messrs. Shubert): N.Y.C. March 16—indef.

MARY Jane's Pa (Rowland and Clifford): Chgo., 4-25.

MASTER Mind (Samuel T. Burstein): Toronto 4-9.

MISLEADING Lady (Wm. Harris): Boston 4-16.

MISSOURI Girl (Nortes and Bitz): Los Angeles 4-9.

MRS. Wiggs of the Cabbage Patch: St. Catharines, Ont., Can., 11-12.

OFFICER 666: Cleveland 4-9.

O'HARA, Fiske (Augustus Pitou, Jr.): Buffalo 4-9.

OLCOTT, Chauncey (Henry Miller): San Diego, Cal., 4-6, Riverside 7, San Bernardino 8, Santa Barbara 9.

OLD Homestead (Frank Thompson): Boston, April 27-May 9.

OMAR, the Tentmaker (Vally and Buckland): Whitby 4-16.

PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.

PANTHEA, (Messrs. Shubert): N.Y.C. March 23—indef.

PEG o' My Heart (Co. A; Oliver Morosco): Baltc, 4-9.

PEG o' My Heart (Co. C; Oliver Morosco): Tacoma 28-May 2, Seattle 3-9, San Jose 10, 11, Sacramento 12, 13, Reno, Nev., 14, 15, Stockton, Cal., 16, Oakland 17-23.

PEG o' My Heart (Co. D; Oliver Morosco): Ft. Dodge, Ia., 6, Perry 7, Grinnell 8, Ottumwa 9, Oskaloosa 10, Keokuk 11, Burlington 12, Galesburg, Ill., 13, Streator 14, Ottawa 15, Aurora 16.

PHILIPP, Adolf, German Co.: B'klyn 4-9.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.

ROBSON, May (Academic Producing Co.): Detroit 4-9, Milwaukee 11-16, Racine 18, Madison 19, Janesville 20, Rockford, Ill., 21, Chicago 22-May 9.

ROMANCE (Chas. Dillingham): Boston, April 20-May 9.

RUSSELL, Annie (Lawrence J. Anhalt): Phila., March 23—indef.

SEVEN Keys to Baldpate (Cohan and Harris): Chgo., Feb. 16—indef.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SOTHERN, E. H., and Julia Marlowe: Toronto 4-9, Boston 11-16.

STARR, Rose (Henry B. Harris): Lowell, Mass., 6, Haverhill 7, Nashua, N. H., 8, Dover, Me., 9, Portsmouth 10, Rangor 11, Lewiston 12, Portland 13, 14, Lewiston 14, Portland 15, 16.

STRATFORD-Upon-Avon Players (F. R. Benson): Vancouver, B. C., 4-9.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1913-Mar. 29, 1914.

THELMA (Henry W. Link): Fairview, Miss., 6, Tupelo 7, New Albany 8, Pontotoc 9, Pink City 11, Belle Plain 12, Eastwood, Falls 13.

THIEF in the Night (Ray Dankenen): Hinsdale, Ill., 6, Freeport, Minn., 7, Harmony 8, Houston 9, Winona 10, Mc-Gregor, Ia., 11, Lansing 12, Caledonia, Minn., 13, Spring Grove 14, St. Charles 15, Plainview 16, Millville 17, Hammond 18, Sumbro Falls 19, Mazeppa 20.

THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.

THIRD Party (F. Ray Comstock): Chgo., April 20—indef.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb 23—indef.

TRAFFIC, The: Milwaukee 4-9.

TRAIL of the Lonesome Pine: Jersey City, N. J., 4-9.

TWIN Beds (Wm. Harris, Jr.): Pittsburgh 4-9.

UNCLE Tom's Cabin (Wm. Kibble): Cleveland 4-9, Buffalo 11-16.

UNDER Cover (A. H. Woods): Boston Dec. 22—indef.

UNDER Two Flags (Selwyn and Co.): Chgo., April 11—indef.

VIE (Messrs. Producing Co.): N.Y.C. April 20—indef.

WALKER, Charlotte (Klaw and Erlanger): Phila., April 27—indef.

WARFIELD, David (David Belasco): Boston April 15-May 2.

WHAT Happened to Mary: Chgo., April 27-May 9.

WHAT'S Wrong? (David Belasco): Washington 4-9.

WITHIN the Law (Selwyn and Co.): Washington 4-9.

WOLFE, Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.

YORKE, Mme.: Montreal April 27-May 9.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY of Music: (Wm. Fox): N.Y.C.

ACADEMY Players: Halifax, N. S.

ALBEE Players: Prov., R. I.

ALCAHAR: Price.

AMERICAN (H. R. Polack): Pittsburgh.

AMERICAN (Harry Clay Blaney): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

ARVINE Players: Indianapolis.

ARVINE Players: Orange, N. J.

ASSOCIATE Players: Springfield, Mass.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Seiler): Fitchburg, Mass.

AUDITORIUM (Miss M. Miller): Kansas City, Mo.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAIRD-BRIDGER: Minneapolis.

BAKER: Portland, Ore.

BARRETT: Sassyville, O.

BARSEY, Jack (J. D. Proudfoot): Mt. Orab, O.

BIJOU: Fall River, Mass.

BISHOP: Oakland.

BONSTELLE, Jessie: Buffalo.

BOYLE (Father and Son): Canton, O.

BROWN, Henrietta (Chas. A. Gosttler): Savannah, Ga.

BURBANK (Oliver Morosco): Los Angeles.

CALMITH: Williamsport, Pa.

CALMITH: Allentown, Pa.

CALMITH (Callahan and Smith): Atlantic City, N. J.

CLEVELAND, Harry B.: Spokane.

COLONIAL: Cleveland.

COLONIAL Players: Norfolk, Va.

COLUMBIA (Metzerott and Berger): Washington, D. C.

COMSTOCK - Terry: Schenectady, N. Y.

CONNELL: Wilmington, Del.

CRAIG: John: Boston.

CRESCENT (Al. Trahern): B'klyn.

DAVIS, Harry: Pittsburgh.

DE DERNE, Severin: Belochemin.

DOMINION: Ottwa, Ont., Can.

DORNER Players: Elmira, N. Y.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

ELLIOTT, Lorne, and Frank Clarion: Elizabeth, N. J.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Jersey, Mass.

EMPIRE: Syracuse, N. Y.

FOWLER: Varno, N. D.

FULTON: Lancaster, Pa.

GAGNON-Pollock: New Orleans.

GAIETY: Indianapolis.

GERMAN (Hans Loebel): St. Louis.

GERMAN (Ludwig Grois): Milwaukee.

GLASER, Vaughan, and Fay Courtney: Detroit.

GORRELL: Waterloo, Ia.

GRAND: B'klyn.

GREENPOINT (Lew Parker): B'klyn.

HARRINGTON, Beatrice: Denison, Tex.

HARVEY (Joel Friendkin): Rockford, Ill.

HOLDEN: Cleveland, O.

HORNE: Akron, O.

HUNTINGTON, Wright: Indianapolis.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JAMES, William, Players: Fort Wayne, Ind.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Cromhamre): Milwaukee.

KEITH: Toledo, O.

KELLEY, Jewell: Atlanta, Ga.

LANDERS: Springfield, Mo.

LANG, Eva (O. D. Woodward): Denver.

LA VERNE, Lucille: Atlanta, Ga.

LAWRENCE, Del S.: Vancouver, B. C.

LEAVENS: Schenectady, N. Y.

LONERGAN, Lester: New Bedford, Mass.

LONG, Billie (J. P. Gorins): Nashville, Tenn.

LYNCH, Edward D.: Columbus.

LYON: Mobile, Ala.

LYRIC (Vaughn): Troy, N. Y.

MAGRANE (C. Adrian Magrane): Wichita, Kan.

MAJESTIC (Fred E. Latham): Erie, Pa.

MALLET - Denison: Newport, R. I.

MALLET-Denison: Fall River, Mass.

MANHATTAN Players (John W. Rumsey): Rochester, N. Y.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORRILL, Elizabeth: Wichita, Kan.

NEWBURGH: Newburgh, N. Y.

NORTH, Frank: Waco, Tex.

OAK, Paul: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

ORPHEUM (B. F. Keith): Phila.

ORPHEUM: Wilmington, Del.

ORPHEUM: (H. M. Addison): Reading, Pa.

ORPHEUM (J. Herman Thumm): Cinti.

PAYTON, Corse: N.Y.C.

PEARL (A. A. Webster): Winston-Salem, N. C.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PERRY, Augusta (Walter Downing): South Framingham, Mass.

PITT Players (Wm. M. Patch): Pittsburgh.

POLI (Marshall and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

PRINGLE, Della (C. H. Van Auker): Butte.

REDMOND: Sacramento.

RUSK-Bishee: Erie, Pa.

REX Players: Salem, Ore.

SAYLES, Francis (David Bellasco): Superior, Wis.

SERVOSS, Mary: Grand Rapids, Mich.

SHUBERT (G. A. Newton): Milwaukee, Wis.

SMILEY, Emily: Phila.

STANFORD Players (Maurice Stanford): Phila.

STEGNER and Muehlman: New Orleans.

SUMMERS: Hamilton, Ont.

THOMPSON-Woods: St. John, Can.

THOMPSON - Woods: Brockton, Mass.

TOLEN, Sidney: Halifax, N. S.

TURNER, Clara (W. F. Barry): Port Chester, N. Y.

VAN DYKE and Eaton (F. Mack): Des Moines.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WADSWORTH (Harry Andrews): N.Y.C.

WALLACE, Chester: Bradford, Pa.

TRAVELING STOCK

ALLEY'S Associated Players: Atlanta, Ga., April 13-May 9.

CORNELL - Price Players: Staunton, Va., 4-9.

FRANKLIN - Pierson: Taylor, Pa., 4-9.

GEORGIA (George C. Kale): De Kalb, N. Y., 4-9.

HARRISON Theater (Co. A): Farmersville, Tex., April 27-May 9.

IRVING Place (Rudolf Christians): B'klyn 4-9.

LEONARD Players: Kansas City, Mo., 4-9, Sedan, Kan., 11—indef.

RAE, John G.: Republic, Kan., 4-9.

ROBBINS, Clint and Bessie: Valentine, Neb., 4-9, Alma 11-16.

SHOREY, Ethel May: Fredericton, N. B., Can., 4-9, Newcastle 11-16.

SHORTELL: Adams, N. Y., 4-9, Addison 11-16.

SMITH, Charles T.: Lindsay, Ont., Can., 4-23.

OPERA AND MUSIC

ABORN English Grand Opera (Messrs. Aborn): Pittsburgh 4-9.

ABORN English Grand Opera (Messrs. Aborn): Buffalo 4-9, Balto. 11—indef.

ADELE (New Era Producing Co.): Detroit 4-9, Boston 11—indef.

BELLE of Bond Street (Messrs. Shubert): N.Y.C. March 30—indef.

BRIAN, Donald (Chas. Frohman): Utica, N. Y., 6, Schenectady 7, Albany 8, 9.

BRINGING Up Father: Boston, April 20-May 16.

COLLIER, William (Cohan and Harris): Phila., April 20—indef.

ELTINGE, Julian (A. H. Woods): N.Y.C. March 16—indef.

GORDON, Kitty (Oliver Morosco): Chgo., 4—indef.

HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 16—indef.

HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. April 13—indef.

HONEYMOON Express (Messrs. Shubert): Portland, Ore., 3-9.

KOLB and Dill (George Mooser): Chgo., March 8—indef.

McINTYRE and Heath (John Cort): Phila., 4-16.

MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.

MONTGOMERY and Stone (Chas. Dillingham): Springfield, Mass., 5-6, New Haven, Conn., 7, Hartford 8, 9.

MORTON Opera co. (Lewis J. Morton): Boston Feb. 2—indef.

MORTON Opera co. (Lewis J. Morton): Wilkes-Barre March 2—indef.

MORTON Opera co. (Lewis J. Morton): Syracuse 6—indef.

MUTT and Jeff in Panama (Co. A; Chas. A. Williams): Wattis, Ont., Can., 4.

MUTT and Jeff in Panama (Co. B; C. Yale): Montreal 4-9, Quebec 11-16, Sherbrooke 14, St. Johnsbury, Vt., 15, Burlington 16.

MUTT and Jeff in Panama (Co. C; Yale): Montreal 4-9, Quebec 11-16, Sherbrooke 14, St. Johnsbury, Vt., 15, Burlington 16.

MUTT and Jeff in Panama (Co. C; S. M. Garfield): Albert Lea, Minn., 6, Austin 7, Owatonna 8, Red Wing 9, La Crosse, Wis., 10.

PARSING Show of 1913 (Messrs. Shubert): Los Angeles 4-9.

PAYTON, Boston 11-16.

PINAFORE (Messrs. Shubert): N.Y.C. April 6—indef.

RED Rose, (John C. Fisher): Berlin, N. H., 6, Lewiston, Me., 7, Bethel 8, Fort Fairfield 9, Houlton 11, Presque Isle 12, St. John 14-16, Fredericton 17, St. John 18-19, Moncton 20, Amherst 21, Sackville 22.

ROCK and Fulton (Gaiety Theater Co.): Los Angeles April 27—indef.

SANDERSON, Julia (Chas. Frohman): Allentown, Pa., 6, Reading 7, Lancaster 8, Harrisburg 9.

SARI (Henry W. Savage): N.Y.C. Jan. 26—indef.

SEPTEMBER Morn (Co. A; Rowland and Clifford): Wausau, Wis., 6, Rice Lake 7, La Crosse 8, Winona, Minn., 9, Minneapolis 10-16, St. Paul 14-16.

SEPTEMBER Morn (Co. B; Rowland and Clifford): Ishpeming, Mich., 6, Tilden 8, Ann Arbor, Mich., 9, Port Huron 10, Flint 11, Bay City 12, Saginaw 13, Lansing 14, Jackson 15.

SHANT Get (T. L. Carwell): N.Y.C. 4-9, Phila. 9-11.

SUNNY South (J. C. Rockwell): Woodstock, N. B., Can., 6, Presque'sle 7, Vanceboro, Me., 8, Lincoln 9, Danforth 11, Mt. Desert, Me., 12, Ellsworth, Me., Can., 13, St. George 13, Calais, Me., 14, Columbia 15, Cherryfield 16, Ellsworth 18, Bar Harbor 19, Milo 20.

WEBER and Fields: Grand Rapids, Mich., 4.

WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 16—indef.

YEOMEN of the Guard (Messrs. Shubert and W. A. Brady): N.Y.C. 6—indef.

MINSTREL

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

BURLESQUE

AMERICAN Beauties (Dave Gurnal): Toledo 4-9.

BEAUTY Parade (Ed. Schaefer): Detroit 4-9.

BEAUTY Youth and Folly (Wm. V. Jennings): Omaha 4-9.

BELLES of Beauty Row (Harry P. Dixon): Newark 4-9.

BEN Welch (Joe Liberman): Paterson 4-9.

BIG Jubilee (Jas. Weedon): Utica 27-May 2.

BILLY Watson's Big Show (Dan Gazzenheimer): N.Y.C. 4-9.

BON Ton Girls (Frank M. Adler): Wash 4-9.

BROADWAY Girls (Louis Oberwerth): N.Y.C. 4-9.

CABARET Girls (Max Armstrong): Buffalo 4-9.

COLLEGE Girls (Henry Bergen): Detroit 27-May 2.

CRACKERJACKS (Chas. B. Arnold): Boston 4-9.

DREAMLAND (Dick Fatten): B'klyn 4-16.

EVA Mull's Big Beauty (Lew Talbot): Detroit 4-9, Toronto 11-16.

FLIRTING Widows (Dunn and Lee): Phila. 4-16.

FOLLIES of the Day (Jack McNamara): Buffalo 4-9.

GINGER Girls (Emanuel Rosenthal): Phila. 4-9.

GIRLS from Happyland (E. W. Chipman): N.Y.C. 4-16.

GIRLS from the Great White Way (Dave Gordon): Cleveland 4-9.

GOLDEN Crook (Jas. Fulton): Syracuse 4-9, Utica 7-9.

HAPPY Widows (Wm. Peacock): Montreal 4-9.

HARRY Hastings (Jack Levy): Balto. 4-9.

HONEYMOON Girls (Harry Lee): N.Y.C. 4-9.

LIBERTY Girls (Alex. Gorman): Minneapolis 4-9.

LOVE Makers (Ira B. Miller): Pittsburgh 4-9.

MILITANT Maids (Hatch and Bon Ton): Cleveland April 27—indef.

MISCHIEF MAKERS (Jean Bedini): Cleveland 4-9, Detroit 11—indef.

MONTE Carlo Girls (Tom Sullivan): Phila., April 27-May 2, Pittsburgh 11-16.

MARION'S Own (Bob Travers): Chgo., 4-9.

MOLLY Williams (Phil Isaac): Milwaukee 4-9.

PROGRESSIVE Girls (Jack Reid): Pittsburgh 4-9, Cleveland 11-16.

QUEENS of Paris (Jos. Howard): B'klyn 4-9.

REGENT Girls (Morris Weinstock): Buffalo 4-9.

ROBIE'S Big Show (Joe Bonn): St. Louis 4-9.

ROSE Sydell (Harry Thompson): Prov. 4-9.

ROSE Sydell Girls (Louis Barrington): St. Paul 4-9.

SOCIAL Maids (Rich Cohen): Springfield 4-9, Albany 7-9.

STAR and Garter (Harry Rose): Chgo. 4-9.

TANGO Girls (Chas. Taylor): N.Y.C. 4-9.

TAXI Girls (Louis Hurtig): Boston 4-9.

TROCADEROS (Frank Pierce): Kansas City 4-9.

VANITY Fair (Wm. S. Clark): Montreal 27-May 2, Albany 4-9, Springfield 7-9.

WATSON Sisters (Geo. Belfrage): N.Y.C. 27-May 9.

CIRCUS

101 RANCH Wild West Show (Miller Brothers and Edward Arlington): N.Y.C. April 21-May 16.

MISCELLANEOUS

CASTLE, Mr. and Mrs. Vernon): Kansas City 6, Omaha 7, St. Paul 8, Minneapolis 9.

DODGE, Sanford: Marshall, Minn., 6, Winnebago City 12, Sherburne 13, Jackson 14, Heron Lake 15, Worthington 16, Adrian 18, Slayton 19, Pipestone 20.

LUCY, Thomas Elmore: Claresholm, Alta., Can., 6, Nanton 7, Calgary 8-16, High River 11, Red Deer 12, Strathcona 13, 14, Edmonton 18.

LETTER LIST

WOMEN

Brun, Heimo, Mercedes
Bishop, Doris Baisheller, Mrs.
Claude Barry, Mrs. Jos. G.
Bennett, Octavia Brooke, Pauline Bradshaw,
Carr, Olive, Gladys Caldwell,
Mrs. Adele Clarke, Mrs. C. S. Council,
Dale, Bertie, V. De Ford,
Minnie Dupree, Paula Dass,
Rose Dupree,
Eastland, Hilda, Mrs. Harry Bonlish,
Farmer, Constance, Juanne Fowler, Jean Fuller, Alberta D. Freshora, Blanche Frederici,
Glynn, Elsie, Mrs. Leonard Glover,
Hall, Hazel May, Mrs. Lillian Hendrie,
Holley, Alice, Dorothy Kennedy, Renee Kelly, Jane Kennark,
Lee, Carolyn, Ethel Lorraine, Phenie Lockhart, Donna Lee, Florence Lee, Mrs. L. H. Leist, Melton, Daisy, Lucy Munro, Ethel Meredith, Anna McNaughton,
Noel, Bessie, Katherine Nelson,
Oliver, Mamie, Barney Oldfield,
Palmer, J. M., Gwendolyn Piers,
Root, Jean, Rosalie Rosenhaus, Louise Richmond, Mae Roddes, Jessie Arnold Rose, Florence Rockwell, Millie Ryan, Mrs. Clydford Robertson, Stedman, Fanny, Amelia Summers, L. Stanmore, Paula Shay, Blanche, Shirley, Margaret Sayres, Minnie Saltzman, Corinne Small, Lucille Sanders, Jeannette Slaier,
Thornton, Adelaide,
Vincent, Mrs.
Ware, Madlyn, Evelyn Ware, Annette Woodman, Lillie M. White, Ann Warrington.

MEN

Acker, Chas. H., Jack Ackerly, Geo. Averill, Frank W. Armstrong,
Ball, Clarence, A. R. Bellows, Carl Burton, N. D. Burroughs, Will Ballard, Jas. G. Brown, Lawson Butt,
Carlton, Harry, Jos. Cone, Robt. E. Campbell, W. P. Cullen,
Douglas, Byron, Jno. Donnelly, Jos Driscoll, Paul Doucet, Jos. F. Dougherty,
Evans, Wm., Arthur Estrange,
Bruce Elmore, A. Jno. Edwards,
Fords, Edmund, Wm. J. Ford, Jos. J. Flanagan, Henry Frey, Frank Francis, C. Forster, Geo. H. Ford, Jno. Fleming, Hal Frost,
Gemmig, Rev. Edw. T. Gilroy, Peter, Golden, Geo. L. Golletta, Carl P. Gilles, Phillip A. Gastrock, Paul Gordon, Jos. Gillow.
Hunt, Carl, J. Homer Hunt, Tom Heffern, Jack Howard, Otis Harlan, Wm. Hanson, Edgar Hart, Arthur Hall, Mart. Heiney, Geo. F. Harris.
Ipnes, Billy,
Jeller, Herbert, Jno. A. Joor, W. Byron Jameson,
Kiernan, Jas. A., E. J. Kelly,
Leamins, S. T., Jos. Lawrence, E. H. Loeber, J. R. Lorraine,
Morton, W. L., Leslie Meacham, Wilson Mizner, Adolph Mayer, Corbett Morris, Lewis Morton, Wm. McVay, Jno. Macauley,
Norcross, Hale, Mr. Nimmo, Ferguson, Jack, Clare M. Patten, Frank Payne,
Ricketts, Richard, Guy Rawson, Walter H. Reynolds, Hal Register,
Squires, Jack, Jos. Singer, Jno. H. Stahl, Lowell Sherman, Jno. Slavin, Harry Stanford, Armand St. Claire, Vincent Sternroyed,
Thayer, Royale,
Vernon, F. R., Fred. Van Rensselaer,
White, Louis A., Victor Wercel, Leo D. Wharton, Barton, Williams,
Young, J. Tamnany, Chas. H. Yale.

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VAUDEVILLE

Grace La Rue Returns from England—The War Time Melody Reaches Broadway

White, N. Y.
JOSEPH SANTLEY AND RUTH RANDALL.
Features at the Palace Theater This Week.

GRACE LA RUE has returned to the New York stage after nearly a year abroad.

The British and Continental stage is absolutely essential to a variety entertainer who wants to advance and broaden. It developed the genius of Ethel Levey and made her a really great artiste in characterizing a song.

Miss La Rue has come back singing better, although her voice still has some of its old time throaty quality. Her personality—once metallic and almost chorus girly—has considerably softened. She moves about more easily and she is surer of herself.

The star first appeared at the Palace in a picturesque green gown of futurist tendencies, with queer black designs embroidered upon it. There was a touch of vivid red at the girdle and upon the brilliant high heels of her slippers. Her costume, indeed, was bizarre and interesting, but her first four songs—weren't. These numbered "I Want to Be a Prima Donna," with the usual trills; a song of a Canadian settler, "My Little Gray Home in the West," with atmospheric possibilities; a melody with the refrain, "If I had some one like you at home, I wouldn't want to go out"; and a florid lyric, "Love and Springtime," by Miss La Rue herself.

Then Miss La Rue hurried back in a dazzling creation of black charmeuse and silver stripes. It was a wee bit—er—transparent between the flashes of silver and now and then—— But we pass on to the song. It was "The Tango Dream," by Miss Maxwell, and came nearest to being distinctive. In reality it is one of those philosophical chair songs—something about "dining in a cafe in tangoland—

"Feeling lonely
For you only."

But Miss La Rue made something out of it. The star finished with "Panamola," a sort of tropical hesitation number with a little dance.

All of Miss La Rue's songs have a vocal trend and an effort at characterization. She received a satisfying reception—a bit more than moderate. Among her most enthusiastic observers at the opening matinee "out in front" was Gaby Deslys.

Bickel and Watson, mentioned by the programme as the men "who made the Ziegfeld Follies famous," start slowly in their burlesque musician skit.

The two arrive, accompanied by a shower of battered instruments and an irate manager, who looks like a circus ringmaster. They have been "fired," so they advance to the footlights and practice a little "mit feeling and expression" on the violin, piccolo and trombone. After the first portion of their act, Bickel and Watson, who are grotesque comedians of the old school, are amusing. Anyway, they made all kinds of a hit with the Palace orchestra, who "got" the humor of their "ingrowing cadenzas."

Hermine Shone makes an attractive Quaker maid in Edgar Allan Woolf's playlet, "The Last of the Quakers," well received at the Palace, and Marie Day contributes an effective bit as the grandmother.

Paul Conchas was on the Palace bill, too, in his act, featuring the catching of cannon balls on the back of his neck. Conchas has a good comic assistant in Julius Neuman, and he does some apparently dangerous stunts. As a finale, he catches cannon balls rolled down a trough from high in the flies.

Here it was hard to tell which we admired most—the reckless way Conchas caught the whirling cannon balls on the back of his neck with unerring judgment or the delightful shudders of Gaby Deslys.

Joan Sawyer and John Jarrott reached the Palace on their return dance through the New York houses. Their programme of dances remains the same, including the Aeroplane Waltz, the Three in One, the Maxixe and the Congo Tongo Negro Drag. It is impossible to say anything new about the tango teams, although Miss Sawyer and Mr. Jarrott are among the best terpsichorean entertainers. Miss Sawyer, indeed, comes pretty near being our ideal dancing artiste in ball room evolutions.

Audiences are beginning to weary of the eternal tangoers.

At last the song writers have come into action with their melody gatlings and the inhabitants of Tin Pan Alley, who wrote with such understanding of levees, the Mississippi and the moon, have turned their attention to the Mexican situation. Now we begin to realize the horrors of war.

At the Victoria, Winona Winter introduced our first wartime rag, "They're on Their Way to Mexico," by Irving Berlin. Miss Winter—blonde, blue-eyed and girlish—is of cool and pleasant personality. She is still doing her well worked-out characterization of a Swedish servant girl answering a physician's telephone and her excellent ventriloquistic skit. For her climax she offered the Berlin composition.

"They're on Their Way to Mexico" is a syncopated red-white-and-blue appeal. "They're getting ready—they're getting ready," ragged Miss Winter.

"They've got their orders,
To cross the waters,"

and she mentioned "Yankee brothers" and "gray-haired mothers," which rhyme neatly.

As eight khaki-clad gentlemen—not very warlike in appearance—marched down the aisle, we heard,

"They're not excited,
They're just delighted."

and then they trooped up across the footlights and assisted Miss Winter in the chorus.

All of which forces the conclusion that Sheridan must have known something about wartime rags, too.

Harry Fox and Yancsi Dolly made one of the real hits of the Victoria bill. They have gathered some new songs since their recent Palace appearance and Miss Dolly contributes one of her pleasing dances.

Fox is as entertaining as ever in his free and easy way. He put over a new melody, "All He Does is Follow Them Around," of a sportive old gentleman called Hiram, who thinks

"He's just as nifty,
As he was in 1850."

He explained a kiss in his sentimental duet with Miss Dolly as "combining business with pleasure." For the climax of the offering, in "He Loves the Ladies," five eccentric looking women are introduced. Of course, it's a matter of individual taste, but to parade anyone about the footlights for a momentary laugh seems unnecessary.

Of Belle Story, we can only repeat that she has one of the most charming voices to be heard anywhere. It's a voice of delightful smoothness and tonal quality—and bigger possibilities.

Miss Story looked fascinating in a dainty green costume and sang one or two new numbers besides her "Robin and the Swallow" and "The Flower Garden Ball." The last named showed how captivating a mediocre song can become under the spell of a real voice.

Max and Mabel Ford—of the Four Fords—are dancers of the old variety type—excellent in their own way.

But they are to be admired most when they do not sing.

Charlotte Davies is still defying the changeable Spring weather at the Victoria. Such confidence in a gold bracelet deserves its reward.

Indeed, there is little about Miss Davies to comment upon. But it was sheer enthusiasm to call her poses living "pictures."

Mae Murray, in a fetching salmon colored gown, and the lengthy Clifton Webb, were at the Victoria in their four dances, with the gavotte as an encore. Miss Murray knows how to gain effective stage pictures. Her dances have a seductive "punch"—and Mr. Webb.

FREDERICK JAMES SMITH.

Bliss Hartin, London.
MISS INA CLAIRE,
Just Now the Idol of London Stageland.

DANCING THEIR WAY ALONG THE PATH OF POPULARITY

Natalie and Ferrari Have a Russian Training Unusual to Vaudeville

Moffet, Chicago.
NATALIE.

QUIETLY and almost unheralded, Natalie and Ferrari came to the Palace Theater two weeks ago and established themselves as a dancing team.

Their success is easy to explain. Natalie and Ferrari have a training utterly lacking in other teams before the vaudeville footlights to-day.

M. Ferrari was born at Odessa, on the Black Sea, in Russia. His father sent him to a military school at St. Petersburg for his education and, upon completing his studies, he began his dancing training.

Eventually Ferrari became a solo dancer at the Imperial Theater in Moscow. He attracted considerable attention and decided to strike out for himself in an individual act. Ferrari was well received, and he appeared at all the principal theaters and music halls of England and the Continent. He became equally well known in productions and in variety. For three years he appeared at the London Alhambra. In Australia, something like two years ago, Ferrari met Will Collins, the well-known London booking representative, and went to South Africa under his personal direction.

Ferrari has been decidedly successful with Miss Natalie, who, in real life, is his wife. "When I first saw Natalie's dancing," said Ferrari to me during our little chat in a room above Churchill's, where the team was practising, "I was impressed with her tremendous possibilities. She has everything which should bring her success: beauty, youth, a thorough understanding of music, splendid dancing and pantomimic ability, and an overwhelming desire to attain fame in her chosen work."

Natalie was practising in a fascinating little make-shift ballet costume. She was persuaded finally to venture a little story of her own life. "I was born in Russia like Mr. Ferrari," she said, "but I was brought up in this country. I have been dancing since I was three years old, for I made my first appearance in a little skirt dance. After a few years I left the stage to study music. Ultimately I resumed my dancing. Much of my earliest training was secured with the Kiralfys, and I have been studying hard ever since."

Natalie and Ferrari were on a concert tour with a symphony orchestra in the West since last January, under the direction of Mrs. Clara Shepard. In the Far West they received an unusual reception.

The audiences who saw the team at the Palace will easily forgive Ferrari's enthusiasm in his charming partner's work. "She understands every phase of dancing," he told me. "Her repertoire would be unconceivable to an American artist. She knows the ballets and all the old English and Continental dances. Indeed, I had hard work persuading her to take up the modern kind in vaudeville.

"All her ambitions are bound up in the legitimate—the classic and character dances. But the public is dance mad and one must, of course, submit to the general desires. Yet I do not think the modern evolutions—the variations of the tango—will endure.

"It is easy to explain the craze. The public welcomed the modern dances because they offered something in which every one could participate. They weren't limited to a few accomplished dancers, as in the days of the old conventional evolutions.

"Of course, it isn't inspiring to do the modern dances. The beautiful music is missing, and instead we have to blend our work to fit crude turkey trot melodies. I am beginning to think that business ability counts more than anything in America, even in our work. I don't say that, in any way, as a slur upon American dancers. I admire the Castles, Maurice and Florence Walton, and the other teams which have made the profession such a prosperous one. The elevation of dancing salaries is due directly to their business ability."

M. Ferrari mentioned ballet dancing on the American stage. "It isn't real dancing," commented Ferrari, "they dislocate the ankles and continually lose the lines of the knees by bending. Classic dancing requires a vast and thorough training. But even greater than the mere technique of dancing are the other demands: the understanding of music, of dramatic pantomime, and of color blending in costuming. Adeline Genee, to my way of thinking, is our most wonderful dancer. She is brilliantly dramatic, and she stands alone as a solo dancer. Genee has the strength and artistry that Pavlowa lacks. Pavlowa's dancing is of the adolescent type and lacks the power of a strong physique. She attained the zenith of success with Mordkin, whose dancing gave her work the semblance of power."

Natalie and Ferrari are ambitious. With their training and resources, they will be dancing when the many tango teams of the moment are forgotten. "We will continue in vaudeville for the present, and we have great dreams for the future," Ferrari declared. "Some day Natalie will be recognized as one of our very foremost dancers."

MARTIN BROWN IN REVUE

Appears in New Edition of London Hippodrome Revue, "Hullo, Tango"

Martin Brown is appearing in the second edition of "Hullo, Tango," the successful revue at the London Hippodrome.

Other new members of the cast are Billy Merson and Maud Tiffany. Shirley Kellogg is doing a burlesque on "The Land of Promise." Ethel Levey is singing a futurist song, "My Futurist Cubist Girl," and Miss Levey, Miss Kellogg, and O. P. Heggie are doing Barrie's "A Slice of Life." Isabell D'Armond and Frank Carter continue to score personal hits.

SKETCH FOR MRS. HUGHES

Edgar Allan Woolf Writing "Scandal" for Actress for Next Season

Edgar Allan Woolf is writing a new playlet, to be called "Scandal," for Mrs. Gene Hughes.

Mrs. Hughes has been appearing for some time in Mr. Woolf's "Youth," considered to be one of his most successful sketches.

"Scandal" calls for a cast of five, four of whom will be women. It will be produced early next season.

RETURNING TO VARIETY

Franklyn Ardell, Hit of "The Family Cupboard," Coming Back in New Skit

Franklyn Ardell, who stepped from vaudeville early this season to score a striking personal hit in William A. Brady's production of "The Family Cupboard," is returning to the variieties.

Ardell, whose suffragette skit was long a vaudeville feature, has a new sketch, in which he was to have opened at the Bronx Theater next week. The opening date has, however, been postponed.

McConnell and Simpson have secured a new comedietta by Herbert Hall Winslow.

COMING HEADLINERS

Week of May 11.—Palace, Alice Lloyd, Jack Wilson, assisted by Franklyn Batie, George Damerel, Leola Lucey and company, Mary Nash and company, Hans Kronold; Victoria, Marie Lloyd, Henry Dixey, Taylor Grenville and company; Adele Ritchie; Colonial, Baldwin Sloane and Grace Fields, Jack Norworth, Clark and Hamilton, Claire Rochester; Alhambra, Joan Sawyer and John Jarrott, "The Beauties"; Bronx, Gertrude Hoffmann and revue; Orpheum, Dazie and company in "Pantaloon," Joseph Santley, Fannie Brice; Bushwick, Valerie Bergere and company, Asahi Troupe.

Week of May 18.—Palace, Douglas Fairbanks and company; Victoria, Cressy and Dayne, Rooney and Bent, Dolly Sisters and Schwartz, Hoey and Lee, Gould and Ashlyn; Orpheum, Belle Blanche, Winona Winter, Gliding O'Mearas, Clark and Hamilton; Bushwick, Marie McFarland and Madame ——; New Brighton Theater, "The Purple Lady," Claude Gillingwater and company, "The Aurora of Light."

HUNDREDS OF ACTS IDLE IN LONDON

[Marconi.]

LONDON, ENG.

DRAMATIC MIRROR, New York.

I strongly advise all American artists not to come over this season on "spec." If they are booked, yes; if not, they will be fooled and fall into the hands of cheap agents and managers.

Hundreds of our standard acts are free weekly, owing to the big productions and revue fever taking up two-thirds of vaudeville programmes.

WILL COLLINS.

ELLA SHIELDS COMING

English Music Hall Favorite, a Baltimore Girl, Returning to This Country

Ella Shields, the English music-hall favorite, will return to America early next season for a brief variety season.

Miss Shields is a Baltimore girl, but, oddly, has achieved all of her success on the English stage. She first appeared abroad in Southern songs about the time that "Bill Bailey" and kindred melodies enjoyed their popularity. Miss Shields was warmly received, and she rapidly became a favorite. She has developed into a masculine impersonator, and commands a weekly salary of $1,000.

When Miss Shields appears in this country, she will undoubtedly be under the direction of M. S. Bentham, booked through Will Collins.

Miss Shields is now visiting in Baltimore.

SEAGOING VAUDEVILLE

Cunard Liner "Aquitania" Will Carry Complete Variety Theater—Sails May 30

The *Aquitania*, of the Cunard Line, which will sail from Liverpool on her maiden voyage on Saturday, May 30, will carry a complete variety theater on the first-class deck.

The vaudeville is being provided by Frank Allen and Ernest Wighton, of Moss's Empires.

The inaugural bill will include George Robey, Arthur Prince, Barclay Gammon, and Violet Essex. Dancers will appear under the direction of John Tiller.

RESUMES STAGE WORK

Jack Wilson at Palace Next Week in New Revue, with Franklyn Batie

Jack Wilson will resume his stage work at the Palace on Monday.

Mr. Wilson has recovered from the shock of the sudden death of his wife, Ada Lane, sufficiently to be able to take up his tour.

Mr. Wilson has prepared a new impromptu revue, in which he will be assisted by Franklyn Batie, who was with the Jack Wilson Trio some time ago.

AUBREY SMITH TO TRY OUT SKETCH

Aubrey Smith, leading man for Maude Adams, and several members of Miss Adams's company, will try out a sketch, "Instinct," shortly, for a single performance, to gauge its possibilities for vaudeville. Mr. Smith is interested in the presentation of several sketches in vaudeville.

TO JOIN JACK JARROTT

Louise Alexander Will, it is Said, Become Dancing Partner—To Dance Abroad

Jack Jarrott and Louise Alexander will shortly dance together, according to authentic reports. In fact, negotiations are said to be practically completed.

Mr. Jarrott has been attracting attention as Joan Sawyer's partner, and Miss Alexander has been dancing with Clive Logan.

Under the present plans, Mr. Jarrott and Miss Alexander will dance in Europe this Summer, taking their own orchestra abroad with them. They will return in the Fall for a vaudeville tour.

ROOF'S SUMMER SEASON

Hammerstein's Begins Sixteenth Season on June 1—Sensations Coming

Hammerstein's Victoria Roof Garden will begin its sixteenth annual season on June 1. The daily matinees in the theater downstairs will continue and the vaudeville bill will move upstairs in the evening.

Plans are being laid by Lonzy Haskell, who directs the various Hammerstein sensations, for a big Summer season atop the Victoria. If sensations are to be had, Lonzy will unearth them. Meanwhile, important announcements may be expected from Press Representative Flynn.

An opening feature of the roof-garden will be a forty-five-minute version of Lauprie Hill's "Darktown Follies," imported from the Lafayette Theater.

NEW WOOLF PLAYLET

Helen Bertram and Snitz Williams Are Rehearsing New Sketch—Opens on Monday

Helen Bertram and Snitz Williams are rehearsing a new playlet, as yet unnamed, by Edgar Allan Woolf.

The sketch will open at New Rochelle on May 11 and will probably have a metropolitan hearing this season.

MR. KEENAN PLAYS TWO THEATERS

Frank Keenan took the place of Arnold Daly on the Colonial bill this week. Mr. Keenan is also presenting his successful playlet, "Vindication," at the Orpheum Theater. Mr. Daly is a patient at Roosevelt Hospital, suffering from a badly sprained ankle.

Hans Robert is in New York again after his tour of the Orpheum time in Edgar Allan Woolf's "A Daddy by Express." He offered the sketch at the Alhambra on a recent Sunday and scored heavily.

BERT ERROL RETURNS

Sails for England on May 13—Opens in Birmingham—Booked for Three Months

Bert Errol will sail away to England with Mrs. Errol on May 13 on the *Cayuga*.

Booked by Will Collins through M. S. Bentham, Errol has made an unusual hit in this country. His tour was extended owing to his success.

Errol will open at the Grand Theater, Birmingham, and is booked for three months.

TO TOUR ANTIPODES

James F. Kelly and Emma Pollock, at present playing the Orpheum time, will sail from San Francisco on July 7.

They are due to open on July 21 at Sydney, N. S. W., on the Brennan-Fuller tour.

MISS DUNMORE GOING TO EUROPE

Eveleen Dunmore will sail on May 19 on the *Lusitania*.

Miss Dunmore is making the trip for pleasure only, and she will return to open in vaudeville on July 4.

EMMA CARUS ON INTERSTATE

Emma Carus is successfully touring the Interstate time.

Herman Timberg opens for the W. V. M. A. about June 15.

Mazza, Minneapolis.
DOROTHEA SADLIER,
Playing the Detective in Lasky's "The Red Heads."

SPRING DAYS IN THE VARIETY WORLD; NEWS OF THE PLAYERS

President Wilson Is First Vaudeville Fan of the Land—Nazimova Possibility for Two-a-Day

BY WALTER J. KINGSLEY.

White, N. Y.
NELLIE V. NICHOLS,
Character Songstress, Appearing in the Eastern Theaters.

PRESIDENT WILSON is the First Vaudeville Fan of the Land. He is a weekly visitor to Keith's, Washington, and comedy gets no bigger laughs than are elicited from the Chief Magistrate. No other President has ever attended vaudeville, both Taft and Roosevelt being sticklers for the legitimate drama. President Wilson finds the blend of variety at Keith's just what a tired statesman needs, and he can be counted upon among those present every time the bill changes.

Frederick V. Bowers is a pattern to vaudeville actors in his methods of advertising himself. He has a big mailing list and every week, no matter where he may be, a cleverly printed postal card goes to every address, reminding the recipient of where Bowers is and what he is doing. He has an excellent act that is forever working. Bowers keeps the calliope under steam and never permits any one he knows to forget him.

Nazimova is one of the immediate possibilities for vaudeville, and all the booking men are thinking that, with the right vehicle, she would be a sensation.

The Fortnight Club Masquerade Ball at the Biltmore next Saturday night will be a record-breaking affair. As a gathering of beauty it will be ever memorable. For class and charm it will be another Field of the Cloth of Gold. All the peers and paladians of the stage will be there with their princesses. Already close to 1,000 tickets have been sold. Every costumer in town is working overtime on creations for the masque. Not to be there will indicate that you have niemais su hause.

Sir James Matthew Barrie is writing a new pantomimic-dancing comedy sketch for vaudeville on which Dazie has an option for first production in this country. Her production of his "Pantaloon" has been a delight in the Keith theaters, and the books are wide open to Dazie for the new offering. Barrie is much touted as a gentle idealist, but he is nevertheless a canny man of business who can give Harry Lauder cards and spades. He collects $250 per week royalty from Dazie for "Pantaloon," and is writing doleful letters asking for $300 because Polly Chase is paying him that sum in London. Dear old simple Barrie—with the foolishness of the fox. Back of that "two-penny pipe" of his there is thrift that shuts down on the American eagle until it is safely beyond our borders.

When Harry Lauder was asked recently what he would give toward a benefit performance he is alleged to have replied: "Gie me the tickets and I'll lead in the applause."

Mary Marble, of Chip and Marble, is convalescing from a major operation performed a few days ago. As soon as possible she will take a sea voyage, after which she will return to resume her successful tour in "The Land of Dikes."

Lillian Ludlow and William Pruette, Jr., who were the dancing feature of "The Red Widow" company, which terminates its season on May 9, will play in vaudeville as a team throughout the Summer. They will rejoin the "The Red Widow" next Fall, when it inaugurates its fourth successful season at Newport, L. I., under the direction of Philip H. Niven.

Channing Pollock has written a one-act play called "Lies," which was originally a special offering for the Friars's Frolic. It proved so good that it will find its way into vaudeville. This is the first playlet Mr. Pollock has written. Don't all bid for it at once.

Rennold Wolf has an offer to do a monologue in vaudeville. He prefers, however, a rapid-fire sidewalk conversation turn with Channing Pollock.

Anna Marble, the first publicity promoter to dignify vaudeville, is retiring to her country home for the Summer. Anna Marble in private life is Mrs. Channing Pollock, and their Summer home at Shoreham is a center of hospitality all Summer. Its doors are always wide open to Brother John Pollock and his trained hair.

THRILLER FROM COAST

Playlet Now in West, Showing an Execution, Coming to the Victoria

William Hammerstein is bringing a playlet, showing a prison execution, to the Victoria on May 18. The sketch, by John D. Harry, has attracted considerable attention at its presentation in vaudeville on the Pacific Coast.

On the Coast the sketch, dealing with capital punishment, was called "Hanged." Here it is rumored that a death chair will succeed the scaffold, and the title will be "Electrocution."

PAT CASEY STAFF GOING ABROAD

Five members of the Pat Casey Agency staff are going abroad this Summer. C. H. Davis, the business-manager; Miss Jenie Jacobs, the booking manager; Joseph Pincus, the assistant booking manager; H. Treffurt, manager of the foreign department; and E. K. Nadel, manager of the producing department, will make the trip. Mr. Casey, who went abroad last year himself, will remain in New York in active charge of the agency.

Meanwhile the Pat Casey *Bulletin*, edited by Mr. Nadel, has ceased publication for the Summer months.

MISS BERGERE TO REVIVE SKETCH

Valerie Bergere will revive Edgar Allan Woolf's playlet, "Affection," during the week of May 18, at the Bushwick Theater.

Mr. Woolf is writing a new sketch for Miss Bergere for next season.

JOSE COLLINS RESTS WEEK

Jose Collins spent last week resting at French Lick, following her week at the Palace. This week Miss Collins is at the Majestic in Chicago.

BACK FROM ORPHEUM TOUR

The Suily Family of Five will appear at the Palace Theater next week, booked by Alf. T. Wilton. They have just completed a successful tour of the Orpheum time.

MISS BARNARD RETURNS

Sophye Barnard has returned from her twenty-eight-week tour of the Orpheum and Keith houses.

Gliding O'Mearas
Society's Favorite Dancers
THIS WEEK
ALHAMBRA THEATRE

Rose and Arthur Boylan
SOCIETY and SENSATIONAL DANCERS
Exemplifying the Utmost Perfection in Charm and Grace
Appearing Nightly in the Blue Fountain Room, LA SALLE HOTEL, CHICAGO

ELIZABETH M. MURRAY
IN VAUDEVILLE
Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA
with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX
Mrs. H. Exton, Costumer
Will be back Xmas

Kathleen Clifford
"The Smartest Chap in Town"

Carl McCullough
"THE JOY GERM"
Direction ALF. T. WILTON

FOSTER **BALL** and **WEST** FORD
"SINCE THE DAYS OF '61"
Direction MAX HART

HUBERT DYER
Featuring the "DYER COMEDY MISS"
(Passing back and forth under the rings)
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Pauline Pulls People—She's a Gold Mine

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

IN THE VAUDEVILLE SPOTLIGHT

G. G. Fraser, San Francisco.
MISS LEOLA LUCEY.
With George Damerel in "The Knight of the Air," at the Palace This Week.

INA CLAIRE'S hit—how she became the idol of London in a night—is still the talk of the English stage world. Her success in the leading role of "The Girl from Utah" has really been remarkable, for the musical comedy has been running all season and is still at the London Adelphi. The vaudeville world is hoping that the Summer months will bring Miss Claire back to the States. The charming actress made her first success and developed in the varieties. Possibly she may again be briefly seen in vaudeville, but it is more than likely that, when New York next welcomes Miss Claire, she will be a real star in her own right. America can well be proud of Miss Claire.

MISS LEOLA LUCEY is the latest managerial "find." She has been touring the West, with George Damerel and company, in the tabloid operetta, The Knight of the Air, and the reports from the various cities which she has visited are most flattering. Miss Lucey will appear next week at the Palace Theater, in support of George Damerel, making her metropolitan debut. If advance reports are true, Miss Lucey, who is said to possess an unusual voice and a striking personality, will be a very welcome acquisition to the New York stage.

MISS WILLA HOLT WAKEFIELD has purchased a twenty-three-acre orange grove near San Diego, Cal.

BERNARD won the hit of the bill during the first half of last week at the Union Square. Bernard appeared in a Dutch monologue along new lines, and he became so popular during his stay that the time allotted to him grew from twelve to twenty-five minutes. And then the audiences didn't like to let him depart.

"AFTER several weeks in vaudeville I feel sure that my opinion is the same now as it was before," says William Faversham. "Audiences are no different in a vaudeville theater to what they are in any other theater, except that I think they will not endure trash and cheap sensational appeals in the dramatic portion of the entertainment. "The difference is behind the footlights, not before the footlights. The atmosphere of cleanliness and law and order is what impresses the actor most. We are, in the so-called regular theaters, so used to dirty stages and unclean and unlawful dressing-rooms that, when we go into vaudeville we are charmed with the sense of peace and quiet and order there. I use the word 'unlawful' because there are certain theaters which would be closed if the fire department knew where the people who were playing in the company dressed, for there would be no chance for them to escape did a fire break out. Back of the stage in vaudeville one feels that there is a respectful attitude toward the artist. It is plainly shown. "Our great trouble in America is that we are rather apt not to be sure of ourselves, and, therefore, we have for a long time been loth to play in vaudeville houses. Beautiful acting is beautiful acting, no matter where it is done, and nothing can hurt it. When you think of the number of prominent players who, during the last year or two, have appeared in vaudeville houses in England and America with great success, surely my statement must be proved correct."

SEASIDE OPENING

New Brighton Theater Will Start Its Summer Season on May 18

The New Brighton Theater at Brighton Beach will launch its Summer season on May 18. "The Purple Lady," Claude Gillingwater and company, and "The Aurora of Light" will be features of the inaugural bill.

DOLLY SISTERS DANCE TOGETHER

Rossika and Yansci Dolly are dancing together at the Jardin de Danse on the New York Roof, having opened on Monday. Miss Rossika Dolly is also a member of the Winter Garden cast, and Miss Yansci Dolly is in vaudeville with Harry Fox.

Carlos Sebastian is dancing with the Dolly Sisters in conjunction with his ballroom appearances with Dorothy Bentley. Miss Rossika Dolly and Mr. Sebastian are introducing the "Havana Bhraba." Miss Yansci and Mr. Sebastian have a new waltz, and Mr. Sebastian and the Misses Dolly will offer their latest creation, "The High School Gallop."

BRENT HAYES RECOVERS; WINS HIT

Brent Hayes is now successfully appearing in the Antipodes in his banjo act.

Hayes was very ill before he sailed for New Zealand, and he was near death on the voyage out. In a letter to F. W. Stoker, Mr. Hayes reports, from Auckland, his complete recovery and his successful reception in the Antipodes.

SECURES WILLARD MACK SKETCH

Joseph E. Bernard has secured a new playlet, "The Man Who Slipped It to Sweeney," from Willard Mack.

Following his tour of the Orpheum time as a member of the team of Bernard and Harrington, Mr. Bernard will begin rehearsals in his new comedy.

The Interstate theaters will open for the season of 1914-15 on August 16, according to official announcements.

BACK FROM WESTERN TOUR

Carl McCullough Appeared at Two New York Houses Last Week

Carl McCullough returned from a successful tour of the Orpheum time last week and appeared at the Alhambra and Bronx theaters.

Mr. McCullough will appear in the East for awhile. He has a new act in preparation, to be presented next season.

MISS HOFFMAN BREAKS RECORDS

BROOKLYN, May 5.—The return of Gertrude Hoffman and her revue to Brooklyn, April 27-May 2, was a welcome event. This time she appeared at the head of Keith's Bushwick Theater bill, and endangered the box-office record, as she did at Keith's Orpheum Theater some weeks ago. The other offerings were Hoey and Lee, John and Winnie Hennings, Cleo Gascoigne, and C. H. O'Donnell and company.

Ernest Hall, the song writer, tested the patriotism of the Orpheum patrons by springing a new Mexican War song, "Across the Rio Grande." It created a near-riot. He was assisted by Maude Lambert. Nat Wills, the inimitable tramp, and Mary Nash, in "The Watch Dog," won favor. Bernard A. Reinold and company, Vernie Kaufman, Lou Lockett and Jack Waldron, Bobby Heath and Florrie Millership, the Bell Family and The Brads completed the programme.

J. LEROY DAUB.

AL VON TILZER IN EAST

Al Von Tilzer and Dorothy Nord have returned East after a tour of the Orpheum time. They opened on Nov. 3 and enjoyed a successful season.

Mr. Von Tilzer and Miss Nord will open their Eastern bookings, under F. W. Stoker's direction, at the Brooklyn Orpheum on May 18.

ST. JAMES ON LOEW TIME

William H. St. James and company opened on the Loew time at the American last week.

IN THE MUSIC HALLS

News of London—Ella Shields Visiting in America—Gus Yorke's Hit

LONDON, ENGLAND, April 23 (*Special*).—Ella Shields, a great favorite here, is on a visit to her mother at her home in Baltimore. Miss Shields is booked to return early in June.

Gus Yorke, of the old firm of Yorke and Adams, has made a big hit in "Potash and Perlmutter."

Nat Carr is now with "The Red Heads."

The O'Gormans have danced themselves into popular favor on the L. T. V. tour.

Willie Solar has left the revue, "Happy Days," and is now doing his single in the halls.

Frank Smithson put on the new edition of "Hello, Tango," at the Hippodrome.

Gus Sohlke is the producer of the new review, "The Passing Show," in which Elsie Janis is the star, at the Palace.

Amelia Stone and Armand Kaliss, who have been playing the Stoll tour, are at the Coliseum this week; the act is described as a bit classy.

Helena Frederick is here again—she has contracted to appear in four concerts, before commencing a tour of the halls.

HOWARD.

EDNA SHOWALTER ILL

St. Paul, May 5.—Owing to the indisposition of Edna Showalter, Byrd Frost Crowell, a St. Paul girl, appeared in her place at a number of performances at the Orpheum, last week. Miss Crowell's singing has been received with much favor, and she has been booked West over the circuit as far as Portland, Ore.

JOSEPH J. PFISTER.

DE COE BOOKED FOR ORPHEUM

Harry De Coe, "the man with the table and chairs," sailed away on the *America* on April 23.

De Coe is carrying with him contracts to open a tour of the Orpheum Circuit at Milwaukee on July 26.

De Coe is booked by Alf. T. Wilton.

MILLERS FOR MUSICAL COMEDY

The Marvelous Millers, recently seen in vaudeville, and who have been playing a ten-week engagement with the Marie Dressler company at the San Francisco Gaiety, have returned to New York.

The Millers, booked by Alf. T. Wilton, open with a musical production shortly.

SISTERS AS OPPOSING HEADLINERS

Marie and Alice Lloyd will be "opposing" headliners on Broadway next week, when Marie Lloyd heads the Victoria bill and Alice Lloyd is featured at the Palace.

The sisters expect to sail for home on May 19 on the *Lusitania*, although Marie Lloyd may necessarily remain a week longer to complete her contracts.

MINSTREL IN VAUDEVILLE

Tom Donnelly, late of the John W. Vogel Minstrels, has opened in vaudeville under the Pat Casey direction.

ROBERTA MENGES TEARLE
AND
"JIMMIE" GRUENBERG
FOURTH WEEK
HAMMERSTEIN'S

FANNY BRICE
Direction MAX HART

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"The wizard of the Violin and Piano"
Direction FRANK BOHM

Charlie Ahearn's
Big Cycling Company
Direction - - JENIE JACOBS

FRED J. BEAMAN
Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Dorita and Elwood, Hallen and Fuller, Kenny and Wentworth, Harry M. Moore, Lewis McCord, Haight and Dean, Dick Gardner, Caroline Franklyn Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
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"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR,
1493 BROADWAY, NEW YORK (ROOM 417.)

Miss Norton—Paul Nicholson
LAUGHS

VAUDEVILLE DATES

The correct word is order; good others as good to yours.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Maj., Chgo., 11-16.
ADAMS, Maud, Co.: Orph., Fresno, 11-16.
ADLER, Charles, Troupe: Orpheum, Pittsburg; Keith's, Cinti., 11-16; Temple, Detroit, 18-23.
ALDO Brothers: Orph., Knoxville, 11-13; Orph., Lexington, 14-16; Lyric, Richmond, 18-20.
ALEE, Thos.: Keith's, Phila.
ALEXANDER, Leon: Keith's, Boston.
ALEXANDERS and Scott: Lyric, Richmond; Forsythe, Atlanta, 11-16; Lyric, Birmingham, 18-20.
ALEXANDER Brothers: Colonial, N.Y.C., 11-16.
ALEXANDER Kids: Orph., New Orleans; Keith's, Wash., 11-16.
ALFREDS, Two: Shea's, Buffalo; Shea's, Toronto, 11-16.
ALLEN, Minnie: Keith's, Boston; Keith's, Wash., 18-23.
ALLEN Brothers: Orph., St. Paul.
AMERICAN Dancers: Orph., Jacksonville; Orph., Knoxville, 11-16.
APDALE'S Circus: Keith's, Cinti., 18-23.
ARCADIA: Bushwick, B'klyn.
ARDATH Co.: Maryland, Balto., Orph., B'klyn., 11-13; Keith's, Boston, 14-16.
ARGO, Brothers; Victoria, N. Y.C.
ARMSTRONG and Ford: Orph., Kansas City; Maj., Cinti., 11-16.
ARNO, Jack: Orph., B'klyn; Orph., B'klyn, 11-16.
"AUTOMOBILE Girl, The": Keith's, Phila., 11-16.
"AUSTRALIAN Woodchoppers, The": Orph., Wilmington; Orph., Easton, 11-13; Majestic, Scranton, 14; Hyperion, New Haven, 15-16; Hyperion, Bridgeport, 18-20.
AVARD Brothers: Maryland, Balto.
BAKER, Belle: Shea's, Toronto.
BALL and West: Keith's, Indianapolis; Forsythe, Atlanta, 11-13; Lyric, Birmingham, 14-16.
BANKOFF and Girlie; Forsythe, Atlanta; Lyric, Birmingham, 11-16.
"BARBAROUS Mexico": Maj., Milwaukee, 11-16.
BARBOUR, Nina: Orph., New Orleans.
BARNES, Gertrude: Orph., Minneapolis.
BARNES, Stuart: Orph., B'klyn; Keith's, Phila., 18-23.
BARON and Grey: Orph., Savannah, 4-6; Orph., Charleston, 7-9; Forsythe, Atlanta, 11-16.
BARROWS and Mills: Sherman Grand, Calgary, 6, 7; Empire, Edmonton, 8, 9.
BARRY, Mr. and Mrs. Jimmy: Alhambra, N.Y.C.; Keith's, Boston, 11-16.
BARTH, Leo: Orph., Seattle; Orph., Portland, 11-16.
BARTON, Sam: Orph., Lincoln.
BATES, Blanche: Orph., Duluth.
BAXTER, Sid: Victoria, N.Y.C., 11-16.
BEAUMONT and Arnold: Temple, Hamilton, Can.; Temple, Detroit, 11-16; Keith's, Indianapolis, 18-23.
BEAUTIES, The: Alhambra, N.Y.C., 11-16.
"BEAUTY Is Only Skin Deep": Orph., Des Moines; Orph., Minneapolis, 11-16.
BELL Family: Alhambra, N.Y.C.; Shea's, Buffalo, 11-16; Shea's, Toronto, 18-23.
BERGERE, Valerie, Co.: Lyric, Birmingham; Bushwick, B'klyn, 11-16.
BERENS, The: Orph., Portland, Ore.
BERNEL and Watson: Poli's, Hartford; Victoria, N.Y.C., 11-16; Maryland, Balto., 18-20.
BERNOS, Marie: Orph., Kansas City.
BETHAM, David: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9; Orph., Los Angeles, 11-16.
BIANCHI, Bella: Shea's, Buffalo; Shea's, Toronto, 11-16; Orph., Ogden, 18-20.
"BLENDING, The": Orph., Lincoln, 11-16.
BOGANNY Troupe: Maryland, Balto.
BOHEMIANS, Four: Temple, Detroit, Can., 11-16.
BOLAND and Holt: Bronx, N. Y.C.
BOMBAY Duettist: Orph., Sioux City; Orph., Minneapolis, 11-16.
BOWERS, Fred: Victoria, N.Y.C.; Shea's, Buffalo, 18-23.
BRACEY, Seven: Orph., Knoxville, 11-13; Orph., Lexington, 14-16; Forsythe, Atlanta, 18-20.
BRADY Trio: Bushwick, B'klyn; Keith's, Boston, 11-13; Keith's, Phila., 18-20.
BRENN, Harry: Palace, Chgo., 11-16.
BRICE, Fannie: Colonial, N.Y.C.; Orph., B'klyn, 11-16; Keith's, Phila., 18-23.
"BRIDAL Shop, The": Poli's, Scranton.
BRONSON and Baldwin: Sherman Grand, Calgary, 6, 7; Empire, Edmonton, 8, 9.
BROOKS and Bowen: Orph., B'klyn; Alhambra, N.Y.C., 11-16; Poli's, Springfield, 18-20.
BROWN Brothers, Six: Keith's, Phila.; Bushwick, B'klyn, 11-16; Orph., B'klyn, 18-20.
BUCKLEY'S Animals: Colonial, N.Y.C.; Orph., B'klyn, 18-20.
BURKE and Harris: Bronx, N. Y.C., 11-16.
BURNS, John and Mae: Orph., Omaha; Orph., Minneapolis, 11-16.
BURLEY and Burley: Victoria, N.Y.C.
BURNHAM and Irwin: Keith's, Phila.
BURNS and Fulton: Keith's, Phila.; Bushwick, B'klyn, 18-20.
BURNS and Kissen: Keith's, Indianapolis, 11-16.
BYAL and Early: Keith's, Louisville; Grand, Pittsburg, 11-16.
CAHILL Twins: Lyric, Birmingham; Lyric, Richmond, 11-16.
CAMERON and O'Connor: Orph., Lincoln; Orph., Sioux City, 11-16.
CARLTON and Romig: Orph., Lincoln; Palace, Chgo., 11-16.
CARMEN, Frank: Victoria, N. Y.C.
CARRADINI'S Animals: Orph., Sioux City, 11-16.
CARRERA, Llano: Shea's, Toronto.
CARRILLO, Leo: Columbia, St. Louis.
CARTMELL and Harris: Hipp., Cleveland; Keith's, Boston.
CASTLES, The: Lyric, Richmond, Va.
CHAMPION, Fox Four: Columbia, Grand Rapids, 11-16.
CLAIRE and Rochester: Colonial, N.Y.C., 11-16.
CLAIRE, Bella Brothers: Orph., Vancouver; Orph., Seattle, 11-16.
CLARK and Hamilton: Bronx, N.Y.C.; Colonial, N.Y.C., 11-16; Orph., B'klyn, 18-20.
CLARK and Verdi: Maj., Chgo.; Orph., Milwaukee, 11-16.
CLAUDIUS and Scarlet: Victoria, N.Y.C.; Grand, Syracuse, 11-16.
CLAYTON, Bessie: Orph., Kansas City.
CLIFF, Laddie: Orph., Winnipeg; Orph., Regina, 11, 13; Sherman Grand, Calgary, 13-14; Empire, Edmonton, 15-16.
COLLINS, Ray: Orph., Sioux City.
COLLINS, Steele and Carr: Bushwick, B'klyn; Keith's, Phila., 11-16.
CONNOLLY, Mr. and Mrs.: Bronx, N.Y.C.; Keith's, Phila., 18-23.
CONROY and Madels: Lyric, Birmingham; Lyric, Richmond, 11-16.
CONROY and Betty: Bushwick, B'klyn.
COOPER, Joe and Lew: Shea's, Buffalo; Shea's, Toronto, 11-16.
CORBELLI and Gillette: Lyric, Birmingham; Lyric, Richmond, 11-16.
CRAIG, Marietta, Co.: Empress, Grand Rapids, 11-16; Empress, Sacramento, 18-23.
CRESSY and Dayne: Victoria, N.Y.C., 18-23.
CROMWELL Jeanette: Hipp., London, Eng.
CRONIN, Morris, Co.: Poli's, Hartford; Poli's, Springfield, 11-16.
CROUCH and Welch: Orph., Oakland; Orph., Los Angeles, 11-16.
CULLEN, James H.: Orph., Vancouver, 11-16.
CUNNINGHAM and Marion: Alhambra, Paris, France; Hippodrome, Eng., Alhambra, 11-23.
DAILEY, Robert, Co.: Victoria, N.Y.C.
DALY, Arnold, Co.: Colonial, N.Y.C.
DALY, Lucy, Co.: Columbia, Grand Rapids, 11-16.
DAMOND, Eugene: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Stockton, 14; Orph., San Jose, 15-16.
DANIELS and Conrad: Keith's, Wash., 11-16.
DAVIS, Charlotte: Victoria, N.Y.C.
DAVIS and Glass: Maj., Chgo.
DAVIS, Mike: Keith's, Wash.; Orph., B'klyn, 11-16.
DRAGON, Arthur: Keith's, Louisville; Keith's, Cinti., 11-16.
DR ONE, Harry: Orph., Savannah, 4-6; Orph., Charleston, 7-9.
DUNLAY, Ben, Co.: Orph., Oakland; Orph., Sacramento, 11, 13; Orph., Stockton, 12; Orph., San Jose, 13; Orph., Fresno, 14; Orph., Los Angeles, 15-16.
DE GARDOONS Cadets: Marrard, Balto.; Orph., B'klyn, 11-13.
DE HAVEN, Mr. and Mrs. Carter: Victoria, N.Y.C.; Keith's, Phila., 18-23.
DE HAVEN, Rice and De Haven: Maryland, Balto., 11-16.
DE LEON and Davis: Orph., Vancouver, 11-16.
DE MAR, Grace: Poli's, Scranton, Pa.; Maryland, Balto., 11-16.
DEMAREST and Chabot: Orph., Minneapolis; Orph., Sioux City, 11-16.
DERBIN'S Animals: Colonial, N.Y.C., 11-16.
DE SHERMA, Henrietta: Orph., Portland, Ore.
DES ROCHE, Gertrude: Palace, Chgo., 11-16.
DE VOIE Trio: Keith's, Phila., 11-16.
DEVORA, Harvey, Trio: Keith's, Wash.
DEVOY, Emmett, Co.: Bronx, N.Y.C.
DEWITT, Burns and Torrence: Keith's, Boston, 18-23.
DEWITT, Young, and Sister: Keith's, Indianapolis.
DICKINSON, Rube: Colonial, N.Y.C.; Keith's, Wash., 11-16.
DIERO: Maj., Chgo.; Keith's, Indianapolis, 18-23.
DIXIE'S Novelty Dogs: Palace, N.Y.C.
DOCKRILL, Harry B.: Victoria, N.Y.C.
DOLLY Sisters and Schwartz: Victoria, N.Y.C., 18-23.
DOOLEY and Sayles: Orph., Minneapolis; Maj., Chgo., 11-16.
DORAS, Mme., Co.: Alhambra, N.Y.C.
"DOUBLE Cross": Orph., Minneapolis; Maj., Chgo., 11-16; Temple, Detroit, 18-23.
DOUGHERTY, Peggy: Orph., Jacksonville.
DUFFY and Lorenz: Keith's, Louisville; Keith's, Cinti., 11-16; Orph., Knoxville, 18-20.
DUNBAR'S Salon Singers: Palace, N.Y.C.
DUNCAN, Josephine: Hipp., Cleveland.
DUNHAM, Evelyn: Alhambra, N.Y.C., 11-16.
DYER, Hubert, Co.: Colonial, Erie, Pa., 18-23.
EDDY and Clifford: Orph., Salt Lake City.
EDWARDS, Gus: Orph., Chicago; Keith's, Phila., 18-23.
EGAN and Frank: Orph., Frisco; Orph., Los Angeles, 11-16.
ELLIS, Harry: Orph., Ottawa; Can.; Hipp., Cleveland, 11-16.
EL RAY Sisters: Poli's, Scranton; Bronx, N.Y.C., 11-16; Bushwick, B'klyn, 18-20.
ENTERTAINERS, Four: Lyric, Richmond.
ERGOTTI and Lilliputians: Keith's, Phila., 11-16.
ERMIE and Bruin: Hipp., Cleveland; Keith's, Wash., 11-16.
FAGAN, Stanley: Orph., Savannah, 18-20; Orph., Charleston, 21-23.
FAVERSHAM, Wm.: Columbia, Pittsburg.
FERRIS and Green Co.: Grand, Pittsburg.
FISHER and Hurd: Keith's, Boston, 18-23.
FITZGERALD, Mabel: Forsythe, Atlanta; Victoria, N. Y.C., 18-23.
FITZGIBBON, Bert: Maj., Chgo.; Shea's, Buffalo, 11-13; Shea's, Toronto, 14-16.
"FIXING the Furnace": Bushwick, B'klyn, 11-16.
FLANAGAN and Edwards: Keith's, Boston; Victoria, N. Y.C., 11-16.
FOGARTY, Frank: Bushwick, B'klyn.
FORDE, Two; Victoria, N.Y.C.
FOSTER and Lovett: Orph., Des Moines.
FOX and Dolly: Alhambra, N. Y.C.
FOY, Eddie, and Family: Orph., Vancouver; Orph., Seattle, 11-16.
FRIGANZA, Trixie: Palace, Chgo., 11-16.
FRISCHI: Temple, Rochester; Keith's, Phila., 18-23.
GABRIEL, Master, Co.: Orph., Frisco, 11-16.
GALLAGHER and Carlin: Alhambra, N.Y.C., 11-16.
GANNON, Helen: Orph., Duluth; Orph., Minneapolis, 11-16.
GARDINER, Jack: Keith's, Indianapolis.
GARDNER Three: Orph., Duluth; Orph., Winnipeg, 11-16.
GARDOONS, Chas: Alhambra, N.Y.C.; Keith's, Wash., 18-23.
GEMS, Dancing, The: Victoria, N.Y.C.
GEORGE, Edwin: Bronx, N.Y. C., 11-16; Poli's, Springfield, 18-20.
GINDER, John: Forsythe, Atlanta, 18-23.
GILFOIL, Harry: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Stockton, 14; Orph., San Jose, 15-16.
GILLING WATER, Claude, Co.: Brighton Beach, N.Y., 18-23.
GLOCKERS, The: Orph., Jacksonville; Orph., Savannah, 11-13; Orph., Charleston, 14-16.
GOLDEN and Hughes: Orph., Savannah, 4-6; Orph., Charleston, 7-9; Orph., Knoxville, 18-20.
GOLDEN, Claude: Alhambra, N.Y.C., 11-16; Orph., B'klyn, 18-20.
GOLDMAN'S Animals: Shea's, Buffalo; Shea's, Toronto, 11-16; Orph., B'klyn, 18-23.
GORDEN, Paul: Orph., St. Paul; Orph., Winnipeg, 11-16.
GORDON and Rice: Temple, Hamilton, Can.; Bushwick, B'klyn, 11-16.
GORMANS, Musical Five: Forsythe, Atlanta; Orph., Jacksonville, 11-16; Orph., Savannah, 18-20; Orph., Charleston, 21-23.
GOULD and Ashley: Keith's, Phila.; Victoria, N.Y.C., 18-23.
GRAPEWIN, Charles: Maryland, Balto.
GRAZERS, The: Bushwick, B'klyn.
"GREEN Beetle": Orph., Knoxville; Palace, Chgo., 11-16.
GREEN, Ethel: Keith's, Phila., 11-16.
GREEN, Karl: Bronx, N.Y.C.
GUERRO and Carmen: Keith's, Columbus, 11-16.
HAINES, Robert T.: Orph., Seattle; Orph., Portland, 11-16.
HALL and Francis: Keith's, Boston; Keith's, Phila., 18-23.
HALLEN, Jessie: Palace, Chgo.
HARKINS, John: Temple, Detroit, 18-23.
HARMONY Trio, The: Victoria, N.Y.C., 11-16.
HARNED, Virginia: Maj., Milwaukee.
HART, Marie and Billy: Grand, Syracuse.
HARTLEY'S Wonders: Keith's, Cinti., 11-16; Grand, Pittsburg, 18-23.
HAWKINS, Law: Orph., Jacksonville.
HAYES, Ed, Co.: Keith's, Boston, 11-16.
HAYWOOD, Harry, Co.: Temple, Detroit, 11-16.
HEARN, Two; Colonial, N. Y.C., 11-16; Keith's, Wash., 18-23.
HENNINGS, John and Winnie: Victoria, N.Y.C.
HENRY, Victor: Orph., Des Moines; Orph., Winnipeg, 11-16.
HERMAN, Dr.: Orph., St. Paul; Maryland, Balto., 11-16.
HERMANN, Adelaide: Keith's, Wash., 18-23.
HERRON and Gaylord: Bronx, N.Y.C., 11-16.
HERZER, Helen: Maryland, Balto., 18-23.
HILL and Whittaker: Sherman Grand, Calgary, 6, 7; Empire, Edmonton, 8, 9.
HOCKNEY, Co.: Temple, Detroit, 11-16; Shea's, Buffalo, 18-23.
HOEY and Lee: Victoria, N.Y. C., 18-23.
HOFFMAN, Gertrude, Co.: Keith's, Phila.; Bronx, N. Y.C., 11-16.
HOLDEN, Maxwell: Maj., Milwaukee.
HOLMAN Brothers: Orph., Duluth.
HOLMES and Buchanan: Orph., B'klyn.
HOLTONS, Three: Victoria, N.Y.C.
HOLT, Alf: Temple, Detroit, 18-23.
HOPKINS, Axtell, Trio: Keith's, Wash.; Bushwick, B'klyn, 18-23.
HOPKINS Sisters: Orph., Knoxville.
HORTON and La Triska: Temple, Hamilton, Can.; Temple, Detroit, 18-23.
"HOUSE Warmers": Grand, Pittsburg, 11-16.
HOWARD and Ritchie, Sr.: Maj., Milwaukee; Temple, Detroit, 18-23.
HOWARD and McKane: Keith's, Cincinnati.
HUFFORD and Chain: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9; Orph., Oakland, 11-16.
HUGHES, Mr. and Mrs., Co.: Lyric, Richmond, 18-20.
HUNTER and Davenport: Orph., Savannah, 11-13; Orph., Charleston, 14-16; Orph., Jacksonville, 18-20.
HUNTING and Francis: Keith's, Wash.; Orph., Savannah, 11-13; Orph., Charleston, 14-16; Orph., Jacksonville, 18-20.
HYAMS and Mclntyre: Alhambra, N.Y.C.; Keith's, Phila., 11-16; Grand, Pittsburg, 18-23.
IMHOFF, Conn and Corinne: Victoria, N.Y.C.; Keith's, Boston, 11-16.
INDAMAR, Five: Colonial, N.Y.C.
INGE, Clara: Orph., Los Angeles.
"IRISHAWAY Jaunt, The": Hipp., Cleveland; Grand, Pittsburg, 11-16.
IRMEN, Keith's, Wash.; Grand, Pittsburg, 18-23.
ISLER and McKane: Orph., London, Can.; Temple, Hamilton, 11-13; Dominion, Ottawa, 14-16.
JARVIS and Dean: Orph., Brooklyn, 6, 7; Orph., Bay Ridge, 8, 9; Orph., Tacoma, 11-16.
KAJIYAMA: Sherman Grand, Calgary, 6, 7; Empire, Edmonton, 8, 9.
KALMER and Brown: Maj., Milwaukee.
KARNELL Brothers: Orph., Los Angeles, 4-16.
KARROLL Four: Maj., Chgo.
KAUFMAN Troupe: Orph., Denver; Orph., Lincoln, 11-16.
KAUFMAN, Vernie: Keith's, Wash.
KEENAN, Frank, Co.: Orph., B'klyn; Lyric, Richmond, 11-13; Forsythe, Atlanta, 18-20.
KELLY, Andrew: Colonial, Grand Rapids.
KELLY Duo: Orph., Vancouver; Orph., Seattle, 11-16.
KELLY and Pollock: Orph., Kansas City.
KENNEDY, Jack: Keith's, Phila.; Maryland, Balto., 11-16.
KENNY and Walsh: Poli's, Hartford; Keith's, Boston, 18-23.
KENNY, Nobody and Platt: Shea's, Toronto; Grand, Pittsburg, 11-16.
KENO and Green: Palace, Chgo.; Maj., Milwaukee, 11-16; Temple, Detroit, 18-23.
KENO, Wells and Melrose: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9; Orph., Fresno, 11-16.
KIRK, Annie: Sherman Grand, Calgary, 6, 7; Empire, Edmonton, 8, 9.
KIMBELL and Kobe: Orph., Denver; Orph., Lincoln, 11-16.
KINGSTON, Charles, Co.: Poli's, Scranton, 11-13; Poli's, Springfield, 14-16.
KINNEY and Clarke: Orph., Savannah, 11-13; Orph., Charleston, 14-16; Orph., Jacksonville, 18-20.
KISS and Perry: Temple, Detroit, 18-23.
KIRKSMITH Sisters: Keith's, Boston, 11-16.
KLOTTER'S Animals: Alhambra, N.Y.C.
KNIES and Dunn: Poli's, Hartford.
KOLB and Harland: Poli's, Springfield.
KRAMER and Morton: Maj., Milwaukee.
KRAMER, The: Orph., Vancouver; Orph., Seattle, 11-16.
LAI MON Kim: Keith's, Wash., 18-23.
LAMBERT and Ball: Shea's, Buffalo; Shea's, Toronto, 18-23.
LANGDON, Lester, Co.: Orph., Jacksonville; Orph., Knoxville, 11-13; Orph., Lexington, 14-16.
LANE and O'Donnell: Keith's, Cinti., 11-16.
LANE, Leonard: Keith's, Phila.; Keith's, Wash., 18-23.
LANG'S Three Trees: Maj., Chgo.
LAUDER, Harry, Singing and Talking: Poli's, Scranton, 11-13; Poli's, Springfield, 14-16; Orph., Paterson, 18-20.
"LAWN Party": Orph., Los Angeles, 11-16.
LE CROIX: Keith's, Columbus, 11-16.
LEDEGAR: Keith's, Cinti., 11-16.
LEIPZIG: Keith's, Cleveland; Keith's, Columbus, 18-23.
LEONARD and Russell: Orph., Boston.
LEROY, Dazie: Columbia, St. Louis.
LEROY and Mack: Orph., Ogden.
LESLIE, Willie, and Two: Keith's, Boston, 11-16; Keith's, Phila., 18-23.
LESTER, Al: Orph., Brooklyn, 6, 7; Orph., Bay Ridge, 8, 9; Orph., Tacoma, 11-16; Victoria, N.Y.C., 18-23.
LESTER, Harry B.: Orph., Vancouver; Orph., Seattle, 11-16.
LEVY, Boris, Lydia, Stepdaughter: Orph., Ogden, 11-16; Orph., Denver, 18-20.
LEWIS, Henry: Grand, Pittsburg, 11-16.
LEWIS, Tom, Co.: Orph., Oakland; Orph., Sacramento, 11-13; Orph., Stockton, 14; Orph., San Jose, 15-16.
LIBERTY Four: Maj., Chgo., 11-16; Victoria, N.Y.C., 18-23.
LIGHTN

MACK and Ellis: Keith's, Phila., 18-23.
MACK and Orth: Palace, N. Y.C.
MACK and Walker: Orph., B'klyn; Keith's, Portland, Me., 11-16.
MAITLAND, Madge: Orph., Des Moines; Orph., Sioux City, 11-16.
MANG and Snyder: Columbia, Grand Rapids, 11-16; Temple, Detroit, 18-23.
MANN, Louis, Co.: Hipp., Cleveland; Keith's, Phila., 11-16.
MARIE, Dainty: Orph., Winnipeg; Orph., Regina, 11, 12; Sherman Grand, Calgary, 13, 14; Empire, Edmonton, 15, 16.
MARKLEY, Frank: Orph., Savannah, 11-13; Orph., Charleston, 14-16.
MARTIN and Fabrini: Keith's, Columbus; Keith's, Indianapolis, 11-16; Columbia, Grand Rapids, 18-23.
MARTINETTI and Sylvester: Orph., Kansas City.
MASON and Murray: Lyric, Birmingham.
MATHEWS, Sharpe, Co.: Orph., Seattle; Orph., Portland, 11-16.
MATILDA and Elvira: Orph., Denver; Orph., Lincoln, 11-16.
MATINEE Girls: Keith's, Boston.
MAXINE and Bobbie: Maj., Chgo.; Victoria, N.Y.C., 18-23.
MAYNE, Frank, Co.: Keith's, Indianapolis, 18-23.
McCONNELL and Simpson: Forsythe, Atlanta, 11-16; Lyric, Richmond, 18-23.
McCORMICK and Wallace: Temple, Rochester.
McDEVITT, Kelly and Lucy: Orph., Frisco, 4-16.
McFARLAND, Harte and Mack: Bushwick, B'klyn, 18-23.
McKAY and Ardine: Victoria, N.Y.C.
McKAY, Winsor: Shea's, Buffalo; Shea's, Toronto, 11-16.
McMAHON, Diamond and Chaneee: Orph., Winnipeg; Orph., Regina, 11, 12; Sherman Grand, Calgary, 13, 14; Empire, Edmonton, 15, 16.
McMILLAN, Violet: Orph., Oakland, 11-16.
McRAE and Clegg: Colonial, N.Y.C.; Orph., B'klyn, 11-16.
MELLE, Famous: Victoria, N. Y.C., 11-16.
MELNOTTE Twins: Colonial, N.Y.C.
MELROSE, Bert: Maj., Milwaukee; Palace, Chgo., 11-16.
MELVILLE and Higgins: Temple, Rochester; Victoria, N.Y. C., 11-16.
MERCEDES: Maj., Milwaukee, 11-16.
MERRILL and Ott: Orph., New Orleans.
MEYAKOS, The: Temple, Rochester.
MILLER and Lyle: Poli's, Hartford.
MILTON and Delong Sisters: Shea's, Toronto; Orph., Harrisburg, Pa., 11-16; Poli's, Springfield, 18-23.
MIRTH, Grace: Poli's, Springfield, 18-23.
MONTA Five: Orph., Oak land, 4-16.
MONROE and Funsey: Keith's, Phila., 11-16.
MONTAMBO and Wells: Palace, Chgo.
MONTY and Dot: Bronx, N. Y.C.
MORALIS Brothers: Orph., Oakland, 11-16.
MORAN, Pauline: Keith's, Boston, 18-23.
MORRIS and Allen: Bronx, N. Y.C.; Keith's, Phila., 11-16.
MORRIS, Elida: Bushwick, B'klyn.
MORTON and Glass: Victoria, N.Y.C.
MORTON, James: Victoria, N. Y.C., 18-23.
"MOTORING": Keith's, Indianapolis; Keith's, Columbus, 11-16.
MOWATT, Juggling: Keith's, Columbus, 11-16.
MULLER and Coogan: Keith's, Boston.
MULLER and Stanley: Keith's, Boston, 18-23.
MURPHY and Nichols: Orph., St. Paul; Maj., Chgo., 11-16.
MURRAY and Pete: Orph., Savannah, 18-20; Orph., Charleston, 21-23.
MURRAY and Webb: Colonial, N.Y.C.
MURRAY, J. T.: Keith's, Wash.
NASH, Julia, Co.: Orph., Denver; Orph., Sioux City, 11-16.
NASH, Mary, Co.: Keith's, Boston, 11-16.
NELSON and Nelson: Grand, Pittsburgh; Keith's, Cinti., 11-16.
NEPTUNE'S Garden: Orph., Frisco; Orph., Oakland, 11-16.
NETHERSOLE, Olga, Co.: Orph., Los Angeles.
NEWHALL and Erwood: Orph., B'klyn, 11-16.
NEVINS and Gordon: Orph., Los Angeles.
NICHOLS, Nellie V.: Bronx, N.Y.C.; Keith's, Wash., 11-16.
NONETTE: Shea's, Buffalo, 18-23.
NOODLES Fagan: Orph., Jacksonville, 11-16.
NORTON and Nicholson: Columbia, Grand Rapids.
NORWORTH, Jack: Alhambra, N.Y.C.; Colonial, N.Y.C., 11-16.
OAKLAND, Will, Co.: Maryland, Baltimore, 11-16.
ODIVA: Orph., Frisco, 11-16.
OLCOTT, Charles: Maryland, Baltimore.
OLYMPIC Trio: Keith's, Columbus; Keith's, Indianapolis, 11-16.
O'MEARAS, Gliding: Alhambra, N.Y.C.; Poli's, Springfield, 11-16; Orph., B'klyn, 18-23.
O'NEIL, Dee: Maj., Chgo., 11-16.
"ON School Playground": Bushwick, B'klyn, 11-16.
ORFORD'S Elephants: Shea's, Toronto; Keith's, Boston, 11-16.
OTERITA: Orph., Seattle; Orph., Portland, 11-16.
PAGE, Helen: Maj., Chgo.
PALLENBERG'S Bears: Palace, Chgo., 11-16.
PANTZER Duo: Orph., Kansas City; Maj., Chgo., 11-16.
PARILLO and Frabito: Orph., Lincoln.
PATTERSONS, Bounding: Orph., Savannah, 11-13; Orph., Charleston, 14-16.
PAULI and Rowe: Orph., Vancouver; Orph., Seattle, 11-16.
PERRY, Albert: Keith's, Indianapolis.
PETCHING, Paul, Co.: Orph., Jacksonville; Orph., Savannah, 11-13; Orph., Charleston, 14-16.
PHILLIPS and White: Palace, Chgo.
POPE and Uno: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9.
"PORCH Party": Temple, Rochester.
POWER Brothers: Orph., Portland, Ore.
PRELLE'S Dogs: Lyric, Richmond.
PREVOST and Brown: Keith's, Cinti.; Keith's, Indianapolis, 18-23.
PRUITT, Bill: Orph., Los Angeles.
"PURPLE Lady": Brighton Beach, Brighton Beach, 18-23.
QUIGG and Nicholson: Orph., Memphis.
RAFAYETTE'S Dogs: Maryland, Baltimore, 18-23.
RANDALL, Ray, Co., Orph., Jacksonville.
RANDALLS, The: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9; Orph., Salt Lake City, 18-23.
RANELLO and Sister: Alhambra, N.Y.C.
RAWLS and Von Kaufman: Columbia, St. Louis.
RAY, John and Emma: Orph., Los Angeles.
RAYMOND and Bain: Keith's, Cinti., 4-16.
RAYMOND and Caverly: Palace, N.Y.C.
RAY'S Ponies: Victoria, N.Y. C.
REDFORD and Winchester: Orph., Savannah, 4-6; Orph., Charleston, 7-9; Orph., Knoxville, 11-16.
REDHEADS: Lasky's: Grand, Pittsburgh; Keith's, Cinti., 11-16; Keith's, Indianapolis, 18-23.
"RED Slave of Niagara": Victoria, N.Y.C.
REILLY and Wilson: Poli's, Scranton, Pa.; Poli's, Springfield, 11-16.
REINOLD, B., Co.: Keith's, Phila.
RELLOW: Orph., Omaha.
REMPEL, E. and E.: Shea's, Buffalo; Shea's, Toronto, 11-16.
RENARDS, Three: Forsythe, Atlanta; Orph., Jacksonville, 11-16; Lyric, Birmingham, 18-23.
RENELLO, Fred, Co.: Alhambra, N.Y.C.
REYNARD, E. F.: Columbia, Grand Rapids, 11-16.
REUTTER Brothers: Orph., Winnipeg; Orph., Regina, 11, 12; Sherman Grand, Calgary, 13, 14; Empire, Edmonton, 15, 16.
RHOADS, Mack: Orph., Sioux City.
RICE and Cohan: Palace, Chgo.; Columbia, Grand Rapids, 18-23.
RICH and Galvin: Bronx, N. Y.C., 11-16.
RICE, Andy: Keith's, Columbus, 11-16; Keith's, Indianapolis, 18-23.
RICCI Trio: Orph., Winnipeg; Orph., Regina, 11, 12; Sherman Grand, Calgary, 13, 14; Empire, Edmonton, 15, 16.
RICHARDS, Chris: Palace, Chgo.
RITCHIE, Adele: Colonial, N. Y.C.; Victoria, N.Y.C., 11-16.
ROACH and McCurdy: Colonial, Erie, Pa.
ROBERT, Hans: Orph., New Orleans.
ROBERTS, Theo., Co.: Orph., 'Frisco; Orph., Oakland, 11-16.
ROGERS, Billy: Orph., Duluth.
ROGERS, Will: Temple, Rochester.
ROLANDO Brothers: Keith's, Louisville.
ROMEO, Great, The: Sherman Grand, Calgary, 8, 9; Empire, Edmonton, 11, 12.
ROONEY and Bent: Orph., B'klyn; Victoria, N.Y.C., 18-23.
ROSHANARA: Orph., 'Frisco, 4-16.
ROSS, Clark: Empress, 'Frisco, 11-16; Empress, Sacramento, 18-23.
ROSS, Eddie: Palace, N.Y.C.
ROTH, Ruth: Orph., Oakland; Orph., Los Angeles, 11-16.
RUGGLES, Helen: Orph., Denver.
RUNCH Brothers: Orph., Savannah, 18-20; Orph., Charleston, 21-23.
RYAN and Lee: Colonial, N.Y. C.; Bushwick, B'klyn, 18-23.
SALE, Chick: Orph., Kansas City.
SAMAROFF and Sonia: Poli's, Hartford; Maryland, Baltimore, 11-16.
SAMUELS, Ray: Orph., Denver; Orph., Lincoln, 11-16.
"SARGENT Baby": Orph., Portland, Ore.
SAWYER and Colebrook: Temple, Detroit.
SAWYER and Jarrot: Alhambra, N.Y.C., 11-16.
SCENES from Grand Opera: Alhambra, N.Y.C.
SCHEFF, Fritzie: Palace, N. Y.C.
SCHENCK Brothers: Orph., Minneapolis.
SCHOOLER and Dickinson: Grand, Syracuse; Bushwick, B'klyn, 11-16; Grand, Pittsburgh, 18-23.
SHELLEY, Blossom: Victoria, N.Y.C.
SHAW, Lillian: Orph., Portland, Ore.
SHAW, Marie: Colonial, N.Y. C., 11-16; Keith's, Wash., 18-23.
SHAW'S, Aerial: Poli's, Springfield, 11-16.
SHERIDAN, Frank, Co.: Keith's, Cinti.
SHIRLEY, Eva: Grand, Pittsburgh; Forsythe, Atlanta, 11-16.
SHOWALTER, Edna: Maj., Milwaukee.
SKATING Bear: Temple, Detroit.
SLEMONS, Frederika: Temple, Detroit; Hipp., Cleveland, 11-16.
SLOAN and Fields: Colonial, N.Y.C., 11-16.
SMALL and Sisters: Orph., Winnipeg.
SMITH and Boyle: Maryland, Baltimore, 11-16.
SMITH and Waldron: Victoria, N.Y.C.
SMITH, Cook and Brandon: Orph., Omaha; Palace, Chgo., 11-16.
SNOWDEN, Effie, Co.: Orph., Omaha; Palace, Chgo., 11-16.
SPRAGUE and McNeece: Orph., Lexington; Keith's, Indianapolis, 18-23.
STANFORD, M. W.: Victoria, N.Y.C., 11-16.
STANLEY, Aileen: Orph., Vancouver, 11-16.
STANLETA, The: Orph., Des Moines.
STANTLEY, Joseph, Co.: Palace, N.Y.C.; Orph., B'klyn, 11-16; Shea's, Buffalo, 18-23.
STELLING and Revelle: Orph., Vancouver, 11-16.
STEVENS, Leona: Colonial, Erie, Pa.
STORY, Belle: Victoria, N.Y. C.; Temple, Detroit, 11-16.
SULLIVAN, Aida V.: Victoria, N.Y.C.
SURATT, Valeska: Orph., Vancouver, 11-16.
SWEATMAN, Wilbur: Temple, Detroit, 11-16.
SWOR and Mack Co.: Temple, Rochester; Colonial, N.Y.C., 11-16; Orph., B'klyn, 18-23.
TANNEN, Julius: Orph., St. Paul; Orph., Winnipeg, 11-16.
TAYLOR, Eva: Orph., Sioux City; Orph., Minneapolis, 11-16.
TAYLOR, Granville, Co.: Victoria, N.Y.C.
TRAIL, Raymond: Orph., Jacksonville.
TRAMLE, Roberts, and Grumpers, Jimmie: Victoria, N.Y. C.
"TELEPHONE Tangle": Keith's, Cinti.
TEMPEST, Florence, Co.: Lyric, Birmingham; Orph., Knoxville, 11-16.
THOMAS and Hall: Orph., 'Frisco; Orph., Los Angeles, 11-16.
THOMSON, Charles: Orph., B'klyn.
TIMBERG, Hattie: Poli's, Springfield, 11-16.
TIMMONS, Irene, Co.: Orph., Vancouver, 11-16.
TODESKA and Todeska: Lyric, Birmingham, 11-16.
TONEY and Norman: Orph., Lexington; Lyric, Birmingham, 6-11; Forsythe, Atlanta, 18-23.
TOM Boys, Two: Grand, Syracuse.
"TRAINED Nurses": Forsythe, Atlanta; Lyric, Birmingham, 6-11; Orph., Knoxville, 18-23.
TRANSATLANTIC Trio: Keith's Cinti.
TRAVILLA Brothers and Seal: Keith's, Cinti.; Shea's, Buffalo, 18-23.
TURNER, The: Maj., Milwaukee, 11-16.
TUSCANO Brothers: Alhambra, N.Y.C.
TYLER, Odette, Co.: Bushwick, B'klyn.
UEHER, Claude and Fannie: Orph., Kansas City.
VALVENO and Lemore: Orph., Vancouver, 11-16.
VAN and Schenck: Bushwick, B'klyn, 11-16; Keith's, Wash., 18-23.
VAN, Billy B., Co.: Orph., New Orleans; Keith's, Phila., 18-23.
VAN, Charles and Fanny: Maj., Milwaukee.
VANDIFF and Louie: Shea's, Toronto.
VAN HOVEN: Orph., Oakland; Orph., Sacramento, 11, 12; Orph., Stockton, 13, 14; Orph., San Jose, 15, 16.
VERNON, Nick: Orph., 'Frisco, 11-16.

"THE MONA LISA" COMING

Estelle Churchill Producing Novelty Act Next Week at the Bronx Theater

Estelle Churchill, who was the drummer girl of the Boston Fadettes, will produce her new act, under F. W. Stoker's direction, at the Bronx on Monday.

The act is called "The Mona Lisa," and is a novelty and specialty offering. With a setting showing an art gallery, the action revolves about a search for the stolen masterpiece. Finally, the pictures become animated and step from their frames.

LONDON MANAGER HERE

Tommy Miller, of the London Hippodrome, Arrives on "Olympic"

Tommy Miller, manager of the London Hippodrome, arrived on the *Olympic* yesterday.

Mr. Miller will make his headquarters with M. S. Bentham during his stay here, and will look over the New York theaters.

THREE-RING VARIETY AT VICTORIA

"Three Ring" vaudeville is being tried at the Victoria this week. "On account of the length of the show," according to the official announcement, "three acts will be presented simultaneously at various times of the bill." Under the present arrangements, twenty-four acts are on the programme and the bill starts at 1.40 and 7.40 o'clock.

CECILIA WRIGHT IN THE "FOLLIES"

Cecilia Wright, according to reports, will be with the coming Summer production of the Ziegfeld Follies.

Miss Wright, "the adopted daughter of the American Navy," has been very successful in vaudeville since she opened early this season at the Palace. Her recent appearance in Washington was something of a seven-day ovation and a return engagement is being arranged.

TUDOR CAMERON MARRIED

Tudor Cameron, of Cameron and O'Connor, and Miss Frankie Lubelski, a childhood sweetheart, were married in Salt Lake City on April 25. Mr. Cameron was playing at the Orpheum Theater.

Miss Lubelski is the daughter of a prominent theatrical manager of Seattle, formerly of Colorado Springs.

SUCCESSFUL STAGE LIFE SKETCH

John Winthrop is a feature of the Eva Tanguay company in a playlet of stage life, "One Man's Way." Mr. Winthrop has been so well received that Miss Tanguay engaged him for the remainder of the season. He is supported by Jane Ware and Sidney K. Powell.

CURRENT BILLS

Palace—Fritzi Scheff, Harry Lauder Singing and Talking Pictures, Joseph Santley, assisted by Ruth Randall and Gladys Zell; Mack and Orth, Raymond and Caverly, Sascha Platoff and Kitty Glaser, Stan Stanley Trio, Perkin's Novelty Dogs, De Haven, Nice and De Haven.

Colonial—Frank Keenan and company in "Vindication," Adele Ritchie, Mae Murray and Clifton Webb, Fannie Brice, Lyons and Yosco, Ryan and Lee, W. S. (Bube) Dickinson, Beckley's Animals, Melnotte Twins, MacRae and Clegg, Chester Kingston.

Alhambra—Jack Norworth, Harry Fox and Yansci Dolly, Mr. and Mrs. Jimmy Barry, Ma. Rader Dean and company in "Cupid Comedies from Grand Opera," Gliding O'Mearas, John Hyams and Leila McIntyre, Tuscano Brothers, Wilson Brothers, Kluting's Animals, Cleo Gascoigne, Fred Bonelle and Sister.

Bronx—Burt Clark and Mabel Hamilton, Nellie V. Nichols, Erwin and Jane Connelly, B. C. Kelly's Colonial Days, Emmett Devoy and company, Joe Morris and Charlie Allen, Boland and Holts, Three Collegians, Leo Zanell and company, Karl Green, Monty and Dot.

Victoria—The Red Slave of Niagara, Rice-son Zenley, Belle Story, Ada Overton Walker and Jay Grant, Princess Italian Roberts Mexican Trovis and James Grossmore, Charlotte Davies, Harold Cass and Corinne, McKay and Ardine, Paul Morton and Naomi Glass, Mabel and Max Ford, Fred V. Bowers and company, Claude Golden, Aida V. Sullivan, Brothers Arco, Three Holmans, Ray's Ponies, Smith and Waldron, Frank Carmen, Four Clifton Sisters, Dancing Gems.

SAILS ON SATURDAY

M. S. Bentham Departs on "Olympic"—To Tour England and Continent

M. S. Bentham will sail on the *Olympic* on Saturday. He has booked five staterooms, and a party of friends will make the trip with Mr. Bentham.

The American artists' representative will devote the trip largely to business, touring England and the Continent. Mr. Bentham's English friends, including Will Collins, have placed automobiles at Mr. Bentham's disposal, and he will motor to London through the historic New Forest.

Mr. Bentham expects to return late in June. Important business negotiations will be completed during his stay abroad.

McINTOSH TO RETURN

Australian Manager Coming Late in June—To Confer with M. S. Bentham

Hugh McIntosh, the Australian magnate, will be in New York again late in June.

Among other business, Mr. McIntosh is coming to confer with M. S. Bentham. Mr. Bentham had a cablegram from Mr. McIntosh last week, and has arranged to have a representative meet the Australian manager in San Francisco.

Arrangements will be completed for "Neptune's Gardens" to tour the Antipodes, and other acts will be booked. Mr. Bentham sails for Europe on Saturday, but returns in time to meet Mr. McIntosh.

DANCERS IN REVUE

Maurice and Florence Walton Sign for London Alhambra Production

Maurice and Florence Walton have signed contracts to appear in the new revue at the London Alhambra.

The dancing team will open with the English production in May. Maurice and Walton are well known in England.

PLAYERS RECOVER PROPERTY

LINCOLN, NEB., May 5 (Special).—When Vera McCord and Arthur Shaw were playing at the Orpheum here about two months ago their hotel rooms were entered and about $500 worth of wearing apparel and jewelry was stolen. April 20 the Lincoln police received word from the police of East St. Louis to arrest Carson L. Harrington, wanted on the charge of stealing automobiles and selling them. He was placed under arrest and the local police decided to search his trunks, which were in a local storage house. Upon search the police claim that $1,500 worth of alleged stolen property was recovered, including all but one article listed by Miss McCord, as well as her two satchels. Property was also recovered which was said to have been stolen from an actress, named Mrs. Heath, who stopped at the Lindell Hotel. Harrington has been working as demonstrator for a local automobile concern.

VICTOR V. FRIEND.

MAUD ALLAN TO TOUR AUSTRALIA

Maud Allan, soon to complete her tour in the far East, has arranged with J. and N. Tait to open her Australian season in June.

MLLE. GENEE TO TOUR HALLS

Mlle. Genee's farewell season at the London Coliseum terminates on May 9, and the dancer will then tour the Stoll music halls.

"LITTLE MOTHER" ON PROCTOR TIME

Louise Galloway is touring the Proctor time in Edgar Allan Woolf's playlet, "Little Mother."

VAUDEVILLE NOTES

Orville Stamm, billed as the "Boy Hercules," and playing the Sullivan-Considine time, sings with a piano upon his chest, plays a violin while a dog hangs from his wrist, and holds a live horse in the air.

Roberts and Verera, who have just completed a tour of the Orpheum time, booked by the Pat Casey offices, open their Eastern bookings shortly.

VERIGRAPH, No. 1: Lyric, Richmond.
VINTON and Baxter: Columbia, St. Louis; Maj., Milwaukee, 11-16; Temple, Detroit, 18-23.
VON TILZER, Al.: Bushwick, B'klyn.
WAKEFIELD, Willa Holt: Orph., Minneapolis, 11-16.
WALKER, Ada A., and Grant: Victoria, N.Y.C.
WARD and Cullen: Keith's, Indianapolis; Columbia, Grand Rapids, 6-11.
WARD and Weber: Orph., Stockton, 6, 7; Orph., San Jose, 8, 9.
WARREN and Connelly: Forsythe, Atlanta; Orph., Jacksonville, 11-16; Orph., Savannah, 18-20; Orph., Charleston, 21-23.
WATSON and Santos: Temple, Hamilton, Can.
WEBB, Austin, Co.: Lyric, Richmond; Keith's, Wash., 11-16.
WEBER, Charles: Orph., 'Frisco; Orph., Oakland, 11-16.
WELCH, Ben: Bushwick, B'klyn, 11-16; Shea's, Buffalo, 18-23.
WELCH, Joe: Bushwick, B'klyn.
WELCH, Pauline: Keith's, Boston, 18-23.
WELCOME and Welcome: Orph., Sioux City, 11-16.
WERT, Mae: Savannah, 4-6; Orph., Charleston, 7-9.
WESTON and Claire: Orph., Portland, Ore.
WHEELER and Wilson: Orph., Seattle; Orph., Portland, 11-16.
WHITE and Jason: Bushwick, B'klyn.
WHITEHEAD, Joe: Keith's, Indianapolis, 11-16.
WHITE Hussars, Nine: Orph., B'klyn; Bushwick, B'klyn, 18-23.
WILDER, M. B.: Orph., Vancouver; Orph., Seattle, 11-16.
WILLARD and Bond: Grand, Syracuse.
WILLIAMS and Wolfus: Penn, Phila.
WILLS, Nat: Poli's, Hartford; Forsythe, Atlanta, 11-16; Lyric, Birmingham, 18-23.
WILSON Brothers: Alhambra, N.Y.C.
WILSON, Doris, Co.: Orph., Duluth; Orph., Winnipeg, 11-16.
WINTERS, Winona: Temple, Detroit.
"WOMAN Proposes": Keith's, Louisville; Keith's, Indianapolis, 11-16; Orph., B'klyn, 18-23.
WOOD, Britt: Orph., St. Paul; Orph., Minneapolis, 11-16.
WOODMAN and Livingston: Orph., Oakland; Orph., Sacramento, 11, 12; Orph., Stockton, 13, 14; Orph., San Jose, 15, 16.
WRIGHT and Dietrich: Orph., Portland, Ore.
WRIGHT, Cecelia: Keith's, Wash., 11-16.
"WRONG from the Start": Orph., Minneapolis; Orph., Winnipeg, 11-16.
WYNN, Ressie: Orph., Seattle; Orph., Portland, 11-16.
YOUNGERS, The: Columbia, St. Louis.
YULE, Charles, Co.: Orph., Lincoln; Orph., Sioux City, 11-16.
YVETTE: Orph., St. Paul.
ZANCIGS, The: Orph., Duluth.
ZARRELL, Leo, Trio: Bronx, N.Y.C.
ZARRILLE, H. M., Co.: Orph., Los Angeles, 4-16.
ZEDA and Hoot: Columbia, St. Louis.
ZELLAH: Victoria, N.Y.C.

MOTION PICTURES

COMMENT AND SUGGESTION

MARGARET GIBSON,
Vitagraph Western Company.

"IS the cinematograph limited to melodrama and farce and the rather journalistic function of visualising the events of the day? Can it invade the more subtle domain of tragedy and comedy? The moving picture is pantomime of much variety and comparatively small expense to audiences, but, like pantomime, it dispenses with that delicate medium of expression, the human voice. Are we then approaching a reaction in which the legitimate theater is again to come into its own in the public esteem?" These are questions asked by the Cincinnati *Times-Star*, and the thoughts were brought forth as a result of the reports from United States consuls in England that the patrons of picture theaters there have tired of the Western melodrama of the cowboy and the Indian.

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The search for the limitations of the motion picture and placing of a date for the expiration of its hold on the public, are now among the most popular indoor sports. That the picture, as an art, has its limitations is certain, but we have never been able to see where those binding cords were any less elastic than those of the spoken drama or of the printed story. "Action" is a prime necessity of all three forms; when that movement is lacking, and the story becomes a character study, either of a people or an individual, the balance must be evened up by the player's unusually good work or the artistic handling of the subject. Many a novelist has placed his reliance on his skill with the pen and won out, but many more have found that their weaving of fine sentences could not hide the fact that the story was wanting. Many a playwright and actor have pinned their faith to the strong lines in a piece, to "that delicate medium of expression, the human voice," and have scored, but many more have found that their skill could not make up for the loss of plot complication. Wherein are the limitations of the motion picture, if perhaps less wide in their scope, any different in principle? Judith of Bethulia, with scarce half a dozen sets, battle scenes, and a most subtle plot center, was a masterpiece. Scores of pictures are turned out every week with many times the amount of action, and next week they are forgotten.

* * * *

The limitations of the picture in the matter of "action" are more severe than those of either the stage or novel. That much is admitted. The skill that can veneer a lack of movement is more rare, for the forte of the picture lies in its ability to carry the spectator along through a varied and rapid change of scene. But there are those well able to "invade the more subtle domain of tragedy and comedy." We dispense with "that delicate medium of expression, the human voice," but the genius of a David Griffith, an Arthur Johnson, or a Mary Pickford, has means well able to make up for the loss. So that our limitations don't look so fearfully binding at that, do they?

The trouble with the Western drama was not with the Western drama as such, but with the fact that many of the producers of this type of drama took too early to following the least line of resistance. Stories molded from the same clay, producers tied to the same settings, and players relying on the same old "business" have dimmed the star of the Western drama. The yielding to the temptation to follow along in the well-worn paths is perhaps natural, for the treasurer's reports of sales speak louder than the warning cry of "enough." The same danger will be met with in all types of photoplays, but have not the leaders into new paths been always the few?

* * * *

While on the subject of the picture's limitations, let's hear what the Los Angeles *Express* thinks on "Why the Movies (meaning motion pictures) Move Us." Says a recently published editorial in that newspaper: "Man, after all, is his own favorite study. . . . And so, when he sits before the screen and views the shifting scenes of human activity and

CHARLES M. SEAY,
Directing Edison Pictures.

emotion there portrayed, imagination lures him and interest chains him. Deep responds unto deep. Stress is relaxed and care falls away. As the drama proceeds he exercises unconsciously, in some degree at least, the peculiar power of self-detachment; and for a little space he is at one with his elements. He, too, becomes a hero and plays a mighty part. Without effort he scales the cliffs, without fear he faces fire, without pain he bleeds, without grief he weeps, without care of his fortune he bestows largess, without a ticket he travels in far lands. Obstacles are his joy, disappointment his spur, danger his diversion, triumph his portion and applause his reward. Ah, it is a wonderful world of unreality that seems so easily to be real."

* * * *

THE latest "white slave" picture is with us. It is, we are told on the programme, "the first motion picture on the social evil which is presented to the public without apology or request for special consideration." None is needed, to our mind, for if we know the temper of the photoplaygoer and the film buyer the picture will not live long enough to be even worthy of an obituary when it passes away. If it were not for the fact that the picture is shown near Broadway, and to an innocent passerby may appear to be on the same plane as the excellent offerings of the Vitagraph Theater, the Strand, the New York Theater, and others, there would be little reason for other than a laugh at the expense of the producer. As it is, the picture disgusted an audience of blasé New Yorkers at a private showing last Friday evening. Mouthing the usual hypocritical pretense of a sanctimonious purpose it daubs the screen with all the mud and vice that the social evil lays at the producer's command. If the advocates of censorship seek to perform a coup-de-etat they need only secure the world rights to pictures of this class and assure them a showing. We know one film man at Friday's exhibition who even forgot himself so far as to express a desire for Major Funkhouser. No, we won't mention the name of the picture. The least said about the dead, and dying, the better. THE FILM MAN.

BRIEFS OF BIOGRAPHY

Charles M. Seay is a native of Georgia, and studied medicine at the University of the South before the call of the footlights captured him. He was for six years in stock in New York, Boston, Chicago, St. Louis and other cities and among the legitimate companies with which he appeared were "The Heir to the Hoorah," "What Happened to Jones," "The Man From Mexico," and "Innocent as a Lamb." He appeared in the companies of William Faversham and Robert Edeson, and spent five years in vaudeville. Then the motion picture appeared on the theatrical horizon and Mr. Seay joined the Edison Company as a character actor. He was given his first opportunity at directing with the invention of the Edison Home Kinetoscope, producing all the special subjects for the small machine. Mr. Seay was soon directing subjects for the regular programme, and is now producing the "Octavius" series featuring Barry O'Moore. In this series Mr. Seay plays the dual role of adapter and director, making his own scenarios from the stories by Frederick Arnold Kummer. The Edison director has also written many photoplays and recently had an article on the making of motion pictures published by The American Boy.

Margaret Gibson, it's really Ella Margaret Gibson, is the youngest leading lady in the Vitagraph Stock Company, being but eighteen years old. A native of Colorado Springs, Colorado, she made her first stage appearance at the age of twelve in Denver. Before she was fifteen years old she was the ingenue and soubrette in a permanent stock company in her home town. Early in 1912 Miss Gibson joined the Vitagraph Company and after playing minor parts for a brief time her stage training soon brought her to the playing of leads.

Harry Carey is among the most experienced and better known of motion picture actors, having appeared for years with prominent companies. He is well remembered by his good work in Biograph pictures and is now heading his own company and producing "The Master Cracksman" for the Progressive Motion Picture Company.

HARRY CAREY,
Progressive Motion Picture Company.

WILLIAM ELLIOTT, HELEN BERTRAM, AND ROSINA HENLEY IN "THE LIGHTNING CONDUCTOR."

Hefeo Co. Feature, with Dustin Farnum, Handled by A. H. Sawyer, Inc.

DOINGS ON THE COAST

News and Gossip of Authors, Players and Directors in the Pacific Coast Film Colony

LOS ANGELES (*Special*).—The monthly *Bulletin* of the Photoplay Authors' League soon will make its initial appearance. It will carry sixteen pages of matter and contain articles from notable writers, members of the P. A. L. Richard Harding Davis will be a contributor. The *Bulletin* has been promised generous advertising support also. W. H. Clune, the leading film exhibitor of the Southwest, being one of the first to "grab a page." The editors of the *Bulletin* are strong with the typewriter and a brilliant and valuable journal will be the result of their unselfish and unpaid efforts.

Kathlyn, of the famous Selig "Adventures," has joined the Photoplay Authors' League. Miss Williams, in addition to daily attendance at the Selig Zoo studios, many social duties and much correspondence, finds time, now and then, to indite a smart scenario. Some she writes and produces herself. Therefore the P. A. L., to a member, has welcomed her as a sister author. The brave, as well as the fair, have augmented the same ranks. Arthur Mackley, the bravest "sheriff" of them all, but who no longer wears the tin plate upon his broad chest, took his place in the P. A. L. ranks the same date upon which the fair Kathlyn "joined in." Many other new members are being received.

D. W. Griffith's latest production, "Home, Sweet Home," was run at the Auditorium in private exhibition recently, and was pronounced as effective as any that master producer has filmed during his studio career. The Auditorium, the large and beautiful theater which has housed the most famous operatic combinations and the best known stars of the world, will be opened as a film house soon, when "Home, Sweet Home" will initiate screen activities there. W. H. Clune has leased the house.

Greater activities on the part of Selig forces here are in evidence. The Western company has been removed to the spacious Zoo studio from Prescott, Ariz. Hereafter Tom Mix and other famous Western film characters will work from this studio, which soon will house six directors.

Frank ("Spec.") Woods, photoplay editor of the Mutual here, and Mrs. Woods entertained their friends of the pen and typewriter Thursday evening at their beautiful bungalow on Sunset Boulevard. As purveyors of toothsome lunch, good "smokes" and enjoyment, none surpass this clever couple.

The Fred Mace Feature Film Company is financing through advertising appeal of stock for sale. Local dailies are being used.

William D. Taylor, leading man at the Western Vitagraph, has been presented with a handsome Russian leather wallet by his admiring fellow workers.

Edwin August, after a visit to San Diego, has decided that a Los Angeles studio is the thing for his feature company. He is putting over a four-reel production at present.

When little Mary Pickford and the Famous Players company left here for the East, Harold Lockwood, the Los Angeles leading man, accompanied them.

Courtenay Foote, the notable English actor, is going to Europe, according to report. This means that the former Vitagraph star will sever relations with the Mutual. The actor is playing in Frank Woods's "Stolen Code," of two reels. Edward Morrissey is directing the production.

The Reliance-Majestic baseball aggregation is claiming the championship of the Mutual League before the games are played. The "dope" promulgated by this gingery contingent shows beavers and sluggers from the Texas State League, St. Dunstan's College, University of California, the Western Association, Columbia University, the Coast League, and the Dallas Club. After this admission, wouldn't it jar you if some other team should walk away with the pennant?

W. E. WING.

RAMO CO. ACTIVE

Feature Company Reorganized and Plans Increased Activity in Picture Market

Changes that promise even greater scope of activity than formerly have recently been made in the Ramo Films Corporation. Homer H. Snow has taken a firm hold on the direct management of the company, which has been recapitalized at $200,000. C. Lang Cobb, manager of sales and publicity, becomes chief adviser and a member of the Board of Directors.

After covering over fifty thousand miles in the interest of the Ramo Company, Mr. Cobb became convinced that the best way for the manufacturer to protect his interest lay in becoming his own distributor. Consequently, on a recent trip covering 6,500 miles, Mr. Cobb arranged for the installation of Ramo booking offices at Denver, Kansas City, Des Moines, Minneapolis, Montreal, Indianapolis, and Atlanta. Other offices will be opened as fast as Mr. Cobb can get from one to the other.

The Ramo Company have their own studios at 102 West 101st Street, New York city, and maintain a strong stock company and complete manufacturing equipment. George Gebhart, for two years with Pathe, is a recent addition to the forces.

PEARL WHITE INJURED

With Francis Carlyle Falls Flight of Stairs in Filming "Pauline" Scene

Pearl White received a dislocated hip and lacerations about the head and face, and Francis Carlyle was painfully bruised, as a result of a disastrous fall while filming a scene of the "Perils of Pauline," at the Pathe studio, last week.

The accident happened when Francis Carlyle, appearing in the series in the role of Hicks, was carrying Pearl White up a flight of stairs. Miss White was bound hand and foot, and as Carlyle reached the top of the steps he wavered, lost his balance, and fell. The helpless actress was carried with him to the bottom of the stairs. So quickly had it all happened that the camera crank did not stop turning until Miss White reached the bottom, and a prop man ran in on the scene in an attempt to save the Eclectic actress from the brunt of the fall.

ELDRIDGE WITH VITAGRAPH

Charles Eldridge, who has been missed in Vitagraph's recent releases by the photoplay fans, will soon be seen once more in the "Life Portrayals," having resumed work at the Brooklyn studio.

The Webb Series
WITH THIS FIRST RELEASE BEGINS THE MOST UNUSUAL MOTION PICTURE SERIAL EVER CONCEIVED. IT IS THE ONLY SET OF CONSECUTIVE BIG DETECTIVE STORIES YET.
A MOST PRETENTIOUS OFFERING
WHICH WILL BE ACCOMPANIED BY EVERY KNOWN FORM OF LEGITIMATE PUBLICITY MATTER OF THE VERY BEST KIND THAT MONEY AND BRAINS CAN PROVIDE.
FILMS LLOYDS, INC.
220 W. 42nd ST., NEW YORK
SOMETHING DOING NOW IN REGULAR DETECTIVE FEATURES
The Black Triangle
THIS IS THE INITIAL INSTALLMENT OF THE ADVENTURES OF DETECTIVE WEBB, THE DARE-DEVIL HERO, WHO STARTS ON A STRANGE CLUE AND FINDS IT THE MOST EXCITING CASE HE EVER TOOK UP.
IN 5 PARTS

KLAW & ERLANGER

PRESENTING

Well Known Plays in MOTION PICTURES

PRODUCED IN

BIOGRAPH STUDIOS

Announce as their first release

...The...

Fatal Wedding

by Theodore Kremer

IN THREE PARTS

Programmed at the Palace Theatre, Broadway, New York, and competing with vaudeville's high salaried top-notchers. New York newspaper critics wrote:

"At the Palace Theatre this week the feature is 'The Fatal Wedding.' ...was never acted on the actual stage so skillfully and convincingly."
—*The Evening Telegram*

"...was greeted by rounds of applause . . . was stamped as an unequivocal success." —*New York Journal*

BOOKED THROUGH GENERAL FILM COMPANY EXCLUSIVELY

Special photographs and two styles of one and three sheet posters and three styles of eight sheet posters available

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Clash cymbals and let the trumpets sound for those journals devoted to the interests of the writers of spoken drama are realizing that the writing of photoplays is an art and is being recognized as such. The April number of *The American Playwright*, edited by Mr. W. T. Price, prints an article on the motion picture play and its relation to drama which is interesting: "It is fitting that those dramatists who have busied themselves in denying their art in order to gain the homage of the unthinking multitude should be chastened by the sudden apparition of a new and growing art, in the nature of the dramatic, not denied by its votaries and beneficiaries, and art that is wresting wide spaces of territory from the stage. The present art of the motion picture play has been developed without the adjunct of speech, and has a technique of its own that does not permit the direct transference from the stage to the screen of an acted and spoken play; for it must be rearranged and adapted to new facilities, limitations and means of expression. It is possible and wholly probable that in using the old plays, with artificial speech, the new art would introduce innovations in accordance with its new means of expression, the result of which would be still another and newer art. This is an interesting speculation about which as an artistic fact we have no doubt, but we are addressing ourselves to the present situation, the competition of the screen with the stage. We believe both the artistic and business competition formidable. While we see a revolution in the picture drama as an art, we welcome the intrusion of a new and competitive art that will immeasurably benefit the stage proper; and this it will do indirectly by bringing it to a realisation of its responsibilities and to the close adherence of law and technique. At present the picture play is crude, but it answers the purpose of occupying and entertaining the people, something for which the stage has had the almost exclusive franchise for centuries.

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"Any one acquainted with the motion picture as an entertainment a few years ago will remember the utterly trivial nature of its beginnings, imbecilities that were calculated to enfeeble the public mind, so prostituted was this miracle of a human invention. A valet awakened his headless master and selected from a cabinet containing a hundred heads of different character, one to be screwed on for immediate use, whereupon the master sallied forth on various pictorial adventures. You saw a man with a swollen jaw go to the French dentist, seat himself in a chair, the dentist using his fingers as forceps, tugging at the deep-rooted tooth; to the dentist, added one by one assistants in white aprons all pulling with all their might until the hold being loosened, they topple over; the sufferer rushes to the street, the inevitable automobile approaches, an agreement is reached, a string is produced and attached to the automobile and the tooth, the automobile starts, the man braces himself and the tooth is drawn. But the art of the picture drama has come into existence and that within the past two years. The general field is large and it has a territory with which the drama is not concerned. The theater must now have no failures that can be avoided by the observance of dramatic law and technique. More than half the failures are technical failures. With something like uniformity in success, the good stage plays will prosper from the recruits raised for it by the film plays. In many picture play reproductions of real plays, the pictorial would not convey the details of feeling and circumstance even if it conveyed the story. Without dialogue the spirit cannot be shown and there is enormous waste. Still the scope of the picture play is not to be underestimated. Those dramatists who think or say that there is no longer any dramatic art should not be overconfident in imagined security from the picture play. The possibilities it may develop are not easily to be foretold or denied. The sense of reality belongs to the picture play and we provide it by other means than sole reliance on the pictorial. The picture stage is not circumscribed; things can be done impossible to the stage which is an imitative and not a representative art. The sense of reality and out of doors is there. The spoken drama will always prevail, but to all who love its beauties and potentialities, its history and its personal memories, as well as to all who live by it in the way of business, its welfare is committed. The technique of the acted play will necessarily undergo some changes, but the fundamental principles of playwriting will remain constant. Playwriting is an art, and that art must renew itself and keep pace with the new art which, for the first time in the history of the world, dares challenge it or ask to share in its supremacy."

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The above recognition of the photoplay author as an artist should prove pleasing and encouraging to those who write photoplays. *The American Playwright* is one of the leading journals of its kind and its unqualified recognition of the photoplay author and its warning to the writer of stage plays, further dignifies and raises the art of photoplay writing. That many playwrights have heeded the warning and have recognized the writing of photoplays as an art, and as an exceedingly difficult one, is proven by the entrance of George Ade, Augustus Thomas, Booth Tarkington and other successful writers of stage productions. The time has passed when the successful photoplay author need feel ashamed of his vocation; the day has gone when he was regarded as a "hack" and as a "pot-boiler" by workers in other literary branches; the day has arrived when the writer of salable photoplays can feel proud that he persevered, aided in raising the standard of the plays, and blazed the trail for others who are now flocking to a profession which four years ago they regarded somewhat superciliously.

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Russell E. Smith, associate editor of the Mutual Film Corporation Scenario Bureau, and one of the leading writers of fiction and of photoplays in America, touches upon author's credit, market conditions, and book adaptations in a very interesting communication to this department. He writes: "I was particularly interested in the letter from Editor C. B. Hoadley and your comments thereon regarding the buying of copyrighted books and story material from authors of reputation, and excluding the ordinary photoplay author, all the more so since the Mutual Bureau, consisting of Frank E. Woods and myself, have bought a great deal of such material of late. But we have not by any means excluded the ordinary author and, in fact, have bought a great deal of material from outsiders, although principally in the way of comedy and single reel stories. We *have* paid big prices for fiction rights from authors of note, but as far as we are concerned at any rate, it was *not* alone for the name of the author but equally as much for the plot. I wish I could tell you the authors and titles of some of the stuff we have declined, most of which we have since read, from time to time, having been snapped up by other companies, presumably, as Mr. Hoadley says, only for the *name* of the author. We saw only the valuelessness of the story as a plot for a photoplay and in cases of acceptance, paid the advance in prices, naturally demanded by a writer whose name is worth something. If the story was not up to our present very high demands, we did not buy it, regardless of who the author might be. Of course, even what we deem worth buying, must be worked into a producing script by either Mr. Woods or myself with its natural consequent changes in working out a plot originally designed for fiction and not for photoplay purposes. So they *must* be developed differently and the denouement brought about in a slightly different arrangement and sequence of the action."

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"But the outsider, or the 'free lance,' still gets his innings," continues Mr. Smith, "because the big author's plots must be strong enough for a feature of four reels or over, so we must rely on the outsider for our one reels and comedies or on our own efforts in that line. But Editor Hoadley is perfectly right as regards certain other companies who occasionally announce a purchase that we turned down either because it was not up to our standard, or else the author asked a price out of all proportion to the value of his story or his name. Mr. Hoadley's statement that authors get $1,000 and a royalty is only true in cases of very, very few authors. Any manufacturer knows that royalty is hard to arrange on pictures, books being necessary to keep, etc., and too, the author must be paid his royalty on *net profits*, and not, as most of them believe, on the gross sales. In the case of a play he gets his royalty on the gross receipts of the theater, which his producer *shares* in, but the picture producer does *not* share in the theater's takings—so how can he pay royalties on the gross? Authors do not seem to understand that. Regarding Mr. Hoadley's remarks that the 'tame' or office author puts more time and brains into the script than the original author puts into the book, I personally have found that to be equally true in *some* scripts which we have bought for the big idea concealed therein and had to work it up and add to it, etc., till it resembled what we wanted. So it does not apply to only author's works. From *some* noted author's works I have seen dimed, there certainly was not *anyone's* brain work added to help the story, and in some instances it was not as good as a film as it was a story, and nothing was added in the way of plot or working out, to help it in any way. In our case we have found that certain fiction authors, such as Mary Rider Bechtold, H. B. Durant, Walter Archer Frost, and certain others, could produce better original plots, written especially for the photoplay screen (although not in script form) than the average or even the best of photoplay authors proper. Their training as plot writers, for magazines that demand plot *more* than execution, has naturally made them good '*plot people*' and so they can turn us in good photoplay plots. We put author's names on the screen in the case of two-reelers or over and in many cases on the posters, also.

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"The Mutual Corporation by employing a very high-salaried staff in the persons of Mr. Woods and myself, and by paying big prices for scripts even from the ordinary authors, certainly shows that we realise the importance of good photoplays. If we only could get a script *in our form* that we could turn over to a director without losing that gentleman's good opinion of us, we would rejoice, but even most of the so-called 'trained' script men do not get our 'cut back' system, etc., worked out properly with the proper suspense, etc., demanded, and we have to fix them up ourselves. Perhaps a standard script form would be a good idea! When the photoplay author sells any one company scripts regularly, up to the mark as to form and strength of plot (a very, very few do now), then perhaps the manufacturers might find it valuable to feature their authors on screen, posters and publicity, and the film-viewing public will come to look for their favorite authors as well as favorite players. Personally I believe the public at present comes to 'see Mary Pickford or some other *player* they like and as long as the picture is good and the story pleases, they don't give a whoop who wrote the story. It is unfortunate but true. Many authors previously known as fiction writers *are* turning their attention to the writing of photoplays (we have quite a number working for us all the time) and they find it lucrative, too, from us anyhow—and some of them know *how*, too! William Hamilton Osbourne and Paul West turn in good scripts in *proper form*, and so do a few others who are more or less 'noted authors.' If they can turn out good stuff and they *have to* to get by here—why shouldn't their stuff be bought and featured? What photoplay author can produce a theme and story as big as Paul Armstrong's "The Escape" or Thomas Dixon's "The Clansman," or other great films? If they could, willingly would the manufacturers film their names and advertise them. At present, few are turning out *really big* themes and feature film stories. Even when they do turn out two, three or four reels or more, the stories would be stronger and better in a less number of reels instead of being strung out in four reels or more. But the fiction writer, when he learns the game, the proper working out of a script, is bound to be a better script writer than the man who never wrote anything but photoplays, unless he, the fiction writer, waits too long and has written himself out, which in the case of the older writers is often so.

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"Personally I do both forms of writing, using the same plot, worked out differently, of course, and do very well at either. In a great many cases writers *are* recognized in trade paper criticisms, etc., and I am certain the authors *will* one day be recognized on as high a plane as the authors of the spoken drama, if *they turn out as high a grade of material*. Stage dramatists are not recognized either unless they produce the goods, are they? In fact, if a dramatist has a play produced and it is a bad failure, he is given a black eye at once and his future work seriously handicapped. In the case of success the opposite is the rule. But if a photoplay author writes a bad one and it happens to sell and is produced and harshly criticised, his public do not know, and the manufacturers are not prejudiced against his future work. So there is *some* slight advantage in not being known as the author! Hearkening back to the filming of novels, the *theme* and *story*, as far as we are able to follow it correctly, is what we pay the most attention to. We follow photoplay methods entirely and only adapt the novel for photoplay purposes. In cases which you cite, the fault lies either with the director or with the photoplay author engaged to do the adapting, who has not done his work well, or both! The photoplay author doing such work has no *right* to 'disregard his own knowledge of technique.' If he does, *naturally* the resulting script is all wrong and the cohesion, etc., lost!"

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We have devoted much space to Mr. Russell's arguments because they are not only logical but illuminating. He absolves the Mutual from the practise of buying novels, etc., *only for* the author's name and advertising value. Mr. Smith's arguments anent credit for authors are forceful and interesting. He argues, however, for the *worth* of the *idea or plot*. We are unable to change our opinion that the author *responsible* for this idea or plot should have credit for making possible the resulting photoplay. Without the *foundation* there can be no superstructure, ornamental or otherwise. One company occasionally gives film credit to the original author, the arranger and the director. This might be an equitable manner of observing credit, and in further dignifying the photo-playwright's art, and observing the professional ethics of authorship which should be as rigorously observed as the ethics of the legal or medical professions. On corner stones of public buildings we generally see credit given the architect. Yet the architect only furnishes the ideas or preliminary plans, for the public building and the erecting of the structure is the work of others. Perhaps a standard scenario form would be a good idea! It seems to be the vogue at present to publish "sample" photoplays. We have and do now contend that this is a mistake. Our large correspondence with beginners and others proves this to our mind. One "sample" places the cast of characters before the synopsis; the next one is just opposite in form. One script as published numbers the scenes in the center of the page, the next one at the side of the page, and so on. Maybe if one standard was fixed much confusion on the part of the new worker would be overcome. Too many are trying to follow out the rules laid down in some "sample" working script and are neglecting to use their own originality and ideas which, after all is said and done, are the vital essentials to the story. We shall be happy to hear from other authorities on the subjects so excellently discussed by Mr. Smith.

GET LICENSE OR STOP ACTS

OMAHA (*Special*).—Proprietors of motion picture theaters in this city will have to pay the regular theater license or stop putting on vaudeville acts in addition to their pictures. City Fire Warden Eddie Morris has so notified the theater owners.

"The Photodrama" Its Plot, Dramatic Construction and Place in Literature
BY HENRY ALBERT PHILLIPS
Introduction by F. Stuart Stanton, Wetmore Co.
Unlike any other book on the photoplay. Contains nearly 300 pages of Practical Inspiration. Handsomely bound in cloth. Orders accepted in advance of publication. One Dollar! Regular price $1.50.
"Short Story Narration" or "Plot of the Story" ($1.50 each) by the same author. Sent on approval. Stanhope-Gedge Publishers, Box 20 P.R. Larchmont, N.Y.
Any Book involving Literary Effort. Send for List.

ALICE JOYCE.

ALICE JOYCE SERIES

Two-Reel Pictures Featuring Alice Joyce to Be Released by Kalem Every Two Weeks

Commencing Monday, June 8, the Kalem Company will issue every other Monday a two-part feature production with Alice Joyce in the leading role. Each of these stories will be distinct in itself, and will introduce Miss Joyce in an entirely different part.

When this series was first planned the Kalem Company secured the services of a number of well-known writers and commissioned them to write a series of stories especially adapted to display the talents of the Kalem star. A strong Kalem company will appear with the star in each of these pictures. The first of the series will be "Nina of the Theater," which, as said, will be released June 8.

RESCIND POSTER RULE

Springfield Mayor Bans Posters, Then Allows Limited Showing

SPRINGFIELD (*Special*).—At the request of Attorney Henry Lasher and on the recommendation of Edward J. Rathbun, inspector of police, Mayor Denison has rescinded his order regarding the display of colored posters at the entrances to motion picture theaters to the extent that he will allow the managers of the theaters to display two one-sheet posters and two three-sheet posters in frames attached to the wall of the entrances. None of these posters are to be put on the ground as before.

The Mayor has written letters to that effect to the various theater managers and owners. In the letters he also says that his attention has been called to the offers of prizes in different theaters and requests that they discontinue this practice. The Mayor says that the offer of prizes approaches closely to violation of the law.

"THE LURE" IN PICTURES

Blache Studios Preparing Film Version of Scarborough Drama

"The Lure," which only recently closed its road run, and was one of the most successful of this season's Broadway plays, is now being produced in motion pictures at the Blache Fort Lee studios. Several members of the original company will be seen in the screen portrayal of the story, in addition to the Blache players.

Madame Alice Blache is responsible for the picture version of "The Lure" and also for the presentation. In the preparation of "The Lure" for the screen more than one hundred scenes are employed, of which the stage version supplies only twenty-three. The balance represents the material in the play about which the players could only talk on the stage.

Among the members of the original company who will be seen on the screen are Kirah Markham, Lucia Moore, and Lola May. Claire Whitney, Fraunie Fraunholz, James O'Neil, Wallace Scott, and Bernard Daly, of the Blache forces, will be seen in the picture.

APPROVE SUNDAY SHOWS

NEW HAVEN, (*Special*).—Relaxation of the "blue laws" of Connecticut is expected at shore resorts by reason of a court decision last week. In the Orange Town Court Judge Bryant decided that moving picture theaters do not disturb the peace and quiet of a community on Sunday. The court had before it twenty men arrested on charges of violating the Sunday observance laws at Savin Rock. Five theatrical men and three spectators were discharged.

"THE CURSE OF GREED"

"The Curse of Greed," the forthcoming Melies feature released on the General Film programme, is in five reels, not three reels, as mentioned in the caption of the scene recently reproduced in THE MIRROR.

COMPETES WITH HERSELF

Mlle. Mersereau, in Vaudeville Act, Opposed by Kalem Film in Which She Appears

A vaudeville headliner appearing as a counter-attraction against herself, is the curious situation which prevailed in Pittsburgh last week. At one of the local vaudeville houses, Mlle. Verna Mersereau, the danseuse, tops the bill. A short distance away, the same star is featured in a two-part Kalem drama, "The Dance of Death," which is the star attraction at the Lyric, one of the largest photoplay houses in the city.

Miss Mersereau passes some interesting comments in a letter just received by a friend in New York. She discovered that she was appearing in competition with herself upon her arrival in the Smoky City early Monday morning. "The Dance of Death" was released on that day and was scheduled to be shown at the Lyric. "I reached the motion picture theater about 11 o'clock, in time for the first show," the danseuse writes, "because I wanted to see the Kalem picture before going on at the vaudeville theater with my act. Despite the early hour, I found the Lyric filled and was unable to get into the house until I sought out the manager and told him who I was. I returned to the Lyric after I had finished working that evening and found that it was still playing to capacity. As the result of this peculiar situation, I am probably the only performer who has ever appeared in competition with herself."

NEW BOSTON RULES

More Strict License Rules Ban Theaters in Wooden Buildings

BOSTON (*Special*).—Motion picture shows given in wooden buildings will have short life under Mayor Curley's latest regulations. Eighteen applications for licenses are pending, and the mayor announced to-day that the managers must find locations in first-class buildings or be forced to give up their business.

The mayor is convinced that there are too many firetraps now occupied by the picture promoters, and though he realizes the hardship that his order will create, he is willing to give the managers plenty of time to seek new locations. He will call a conference of the managers in a few days and take up in detail the ideas that he has formulated for the safeguarding of the public. There will be more stringent rules as to fire escapes and exits, and also with respect to fire precautions on the stage.

INQUEST CLUB MEETING

Thirty members attended the meeting of the Inquest Club, Monday evening, April 27. With four half reels as a test the coroner pointed out that even the most foolish had a real plot. Slovenly editing of certain films was discussed, and it was also demonstrated that a fiction story that should go into three reels was mystifying when shown only in two. It was also brought out that an idea, although in itself not yet available, might bring forth other ideas to be sold. It was one of the best meetings of the season. Club meetings will be held May 11 and 25, and the latter will be the final meeting of the season.

At the next Inquest Club meeting, May 4, the members will visit the Universal Film Company's projection room. At a recent meeting, Monte Katterjohn, Eastern Universal editor, talked of seeing one of his two-reel pictures cut down from 2,000 feet to 1,000 feet, with no continuity and little idea left in. This led to a full and free discussion on the "butchery" accomplished so frequently in many cutting rooms through taking out entire scenes instead of the front and back end of scenes to get down. It was also pointed out that a comedy-drama was not farce and tragic drama in the same scenes, but merely drama with a light comedy relief, a point that seems to be overlooked by most writers. It was pointed out that directors will sometimes take and make an old-time play merely because they liked a few of the big scenes in the drama; and when they make it they find the photoplay arrangement works out poorly because there is so much that is dead. Katterjohn had the floor most all evening, and his phrase, "strangely foreign," was explained to mean the stuff that cannot be convincingly shown over here, such as Swiss chalets, Nile dahabiyehs, Turkish mosques, etc. "Coroner" Sargent contended that a recent sale of a nine-scene script, at $3.00 per scene, was close to a record for a single reel.

COMEDIES DESIRED

Good legitimate comedies, "no slap stick," and dramas are wanted for the Beauty Films at the American Film Manufacturing Company. They should be small casts to feature Margarita Fischer and Harry Pollard, and they can be sent direct to Harry Pollard, of the Beauty Films, Santa Barbara, Cal.

NEW KENTUCKY OFFICERS

LEXINGTON (*Special*).—At the convention of the Kentucky branch of the Motion Picture Exhibitors' League, the following officers were elected: National vice-president, J. H. Stamper; president, L. J. Ditmar; first vice-president, George Bleach; second vice-president, John Burkhart; secretary, Fred J. Dolle; treasurer, H. B. Struebe. The delegates chosen to attend the national convention in Dayton, were: Clarence Broomfield, A. B. Arnett, F. J. Dolle, L. H. Ramsey, L. J. Ditmar, and Sherman Arn. Next year's convention will also be held in Lexington.

PROGRESSIVE

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IN FIVE PARTS 500 SCENES
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A Two Part Allegorical Masterpiece. Vivid—Intense—Gripping—Pathetic
Release Monday, May 18th, 1914

"THE COURTING OF PRUDENCE" "Beauty" Release Tuesday, May 19, 1914
Featuring MARGARITA FISCHER and HARRY POLLARD in a Three Drama

"BEYOND THE CITY" A Story of rare charm and great moral strength. Featuring WM. GARWOOD and VIVIAN RICH.
Release Wednesday, May 20th, 1914

AMERICAN FILM MFG. CO.
CHICAGO

FEATURES ON THE MARKET

General Film Company

The American Soldier (Selig). Three reels.
Mongrel and Master (Essanay). Three reels. May 14.
The Wolf (Lubin). Five reels.
The Curse of Greed (Melies). Five reels.
The Treasure of Abdar Rahman (Pathe). Four reels. June 18.
Sport and Travel in Central Africa (Pathe). Five reels. June 1.
Facing the Footlights (Pathe). Three reels. May 31.
A Struggle for Life (Pathe). Five reels. May 11.
The Gamblers (Lubin). Five reels.
A Militant Suffragette (Pathe). Five parts.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels.
A Million Bid (Vitagraph). Five reels.
Spokane Greetings (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Germinal (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Petersham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.

Mutual Film Company

Life of General Villa.
Omar the Tentmaker (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mexican War Pictures.
Rioting Scotts Anguish with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (R. & M.). Four reels.
Bar Nine (New Majestic). Three reels.

Universal Film Company

Neptune's Daughter. Seven reels.
Lucille Love (Series).
Samson. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.

Eclectic

War is Hell. Four reels, May 1.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Pauline. Three reels.
Happiness. Five reels.
The Reckoning. Four reels.

Gaumont

The Staircase of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Fashionable.
The Better Man. Three reels.

Famous Players Film Company

The Bride. Four reels.
The Redemption of David Corson. Four reels.
Tess of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

Judgment.
The Awakening of Donna Isolin. Three reels.
The Rose of Tuscaroras. Three reels.

All Star Company

In Missouri. Five reels.
Paid in Full.
Outcasts.
Soldiers of Fortune.

Jesse L. Lasky Feature Co.

The Master Mind. May 11.
Brewster's Millions. Five reels.
The Sin of St. Anthony.

Life Photo Film Corporation

The Banker's Daughter.

Stellar Photoplay Co.

Forgiven; or, The Jack of Diamonds. Six reels.

A. H. Sawyer, Inc.

The Lightning Conductor. Seven parts.

Vitagraph-Liebler Feature Company

The Christian. Controlled in New York, Massachusetts, Connecticut and Rhode Island by E. W. Lynch, 110 West Fortieth Street, New York City.

Progressive Motion Picture Co.

The Master Cracksman. Five reels.

LICENSED FILM RELEASES

Monday, May 11.

(Bio.) In Fate's Cycle. Dr.
(Edison) Martha's Rebellion. Com.
(Kalem) Regeneration. Two parts. Dr.
(Melies) Title not reported.
(Pathe) Hearts Are Trumps. Dr.
(Selig) On the Mingto. Two parts. Dr.
(Selig) Doc Yak's Temperance Lecture.
(Selig) Hearst-Selig News Pictorial, No. 21.
(Vita.) Miser Murray's Wedding Present. Dr.

Tuesday, May 12.

(Cines) The Toreador's Romance. Two parts. Dr.
(Edison) An Alaskan Interlude. Dr.
(Ess.) In Real Life. Com.-Dr.
(Lubin) The Wallflower. Com.
(Lubin) In the Northland. Two parts. Dr.
(Pathe) Wood Carving and Turning at St. Claude, France. Ind.
(Pathe) The Jerboa, Habitat Africa.
(Selig) Doc Yak, the Marksman.
(Selig) Martan, the Holy Terror. Com.
(Vita.) The Acid Test. Two parts. Dr.

Wednesday, May 13.

(Edison) Andy Plays Cupid. Sixth of the "Andy" series. Com.
(Ess.) Three Little Powers. Com.
(Kalem) A Man's Soul. Two parts. Dr.
(Lubin) In the Northland. Two parts. Dr.
(Pathe) Pathe's Weekly, No. 36.
(Selig) A Pair of Stockings. Com.
(Vita.) Buddy's First Call. Com.

Thursday, May 14.

(Bio.) Her Mother's Weakness. Dr.
(Ess.) Slippery Slim's Stratagem. Com.
(Lubin) Madam Coquette. Two parts. Dr.
(Melies) Title not reported.
(Pathe) The Strength of the Weak. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 22.
(Vita.) The Sea Gull. Dr.

Friday, May 15.

(Edison) His Sob Story. Two parts. Dr.
(Ess.) Ashes of Hope. Two parts. Dr.
(Kalem) A Darktown Wooing. Com.
(Kalem) The Girl and the Gondolier. Com.
(Lubin) The Signal. Dr.
(Selig) At Last We Are Alone. Com.
(Vita.) Bunny Buys a Harem. Com.

Saturday, May 16.

(Bio.) While the Band Played. Com.
(Bio.) Almost an Outrage. Com.
(Edison) The Coward and the Man. Dr.
(Ess.) Broncho Billy's Leap. Dr.
(Kalem) The War Bonnet. Dr.
(Lubin) He Said He Could Act. Com.
(Pathe) The Precious Twins. Two parts. Com.
(Selig) The Taint of Madness. Dr.
(Vita.) The Countess Veschi's Jewels. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, May 11.

(Victor) Tollers of the Sea. Dr.
(Imp) Through the Snow. Dr.
(Powers) The Adventures of Limburger and Schweitzer. Two parts. Com.

Tuesday, May 12.

(Gold Seal) Lucille Love, the Girl of Mystery. Series No. 5. Two parts. Dr.
(Crystal) Charlie's New Suit—their Picnic. Com.
(Universal Ike) Universal Ike Gets a Line on His Wife. Com.

(Continued on page 33.)

Our MUTUAL Girl

Foils a Burglar

And Incidentally Saves His Little Sister

Doesn't that make you want to see the sixteenth reel yourself?

Here is thrill and pathos and heart interest that hold you spellbound.

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One of the Most Interesting Comedy Dramas that has ever been Produced. The Charming Madcap Heroine, Her Pranks at Home and at Boarding School, make Two Reels of Solid Enjoyment and much Laughter.
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NEW FILM COMPANIES

W. F. Haddock Incorporates "Mirror M. P. Company"—Other New Ones

ALBANY (*Special*).—Following are the new motion picture companies filing papers of incorporation with the Secretary of State last week:

The Mirror Motion Picture Company, Manhattan, $50,000; Ross V. Haddock, 1370 East Fifteenth Street, Brooklyn; William F. Haddock, Brooklyn; Leahra B. Farmer, New York.

Sanger Brothers Motion Picture Company, New Rochelle; $200,000; Harry H. Sanger, 1402 Broadway, New York; F. B. Knowlton and S. V. Dowling, New York.

C. and H. Amusement Company, Manhattan; $5,000; Abraham Carlos, 1920 Washington Avenue, Bronx; Max Rothbart, Bronx; Max Frieder, New York.

New York Film Advertising Company, Incorporated, Manhattan; $5,000; James P. Woodend, 160 East Sixteenth Street, New York; John J. Lucey and Otto Fischer, New York.

Crystal Theatrical Company, Manhattan; $12,000; Moses Israel, 165 East 105th Street, New York; Hannah King and Ida Salkin, New York.

CHANCE FOR THE "KIDDIES"

Mona Darkfeather has so many children correspondents that she is offering a patty Indian toy prize, together with a signed picture of herself, to children all over the country, for the best pen and ink, pencil or painted picture representing her as an Indian maiden, and it does not have to be a special likeness, either. The pictures should be sent to Mona Darkfeather, 1446 Bellevue Avenue, Los Angeles, Cal., together with a letter giving the age of the writer.

NEW ATLANTA BRANCH HEAD

E. W. Savin, formerly manager of the Washington branch of the General Film Company, is now manager of the Famous Players's Atlanta branch. The company's headquarters are in the Rhodes Building, and this branch controls the entire output of the Famous Players for the States of Alabama, Mississippi, Georgia, Florida, Tennessee, Louisiana, North Carolina, and South Carolina.

NICHOLAS POWER NOTES

The battleship Texas, which left the Brooklyn Navy Yard for Mexican waters last week, was fitted out with a Power Cameragraph No. 6A just before starting.

Other recent Power sales to public institutions include a sale to the State Hospital, Dayton, Ohio, through West and Bowman; the installation of a machine in the New Haven High School, through Charles E. Schneider and Company, and an installation in Public School No. 158, Eastern Parkway, Brooklyn, through J. H. Hallberg.

FIELD REUNION

Mr. and Mrs. Fred W. Field of Des Moines, Iowa, parents, and John Field of Chicago, an uncle, and Winifred Field of Chicago, a cousin, visited George Field of the "Flying A" forces, at Santa Barbara, Cal. They had a regular "field" day at the Arlington Hotel.

UNIVERSAL FILM RELEASES

(Continued from page 32.)

Wednesday, May 13.

(Nestor) The Siren. Dr.
(Joker) How Grass Saved His Wife. Com.
(Eclair) In the Fangs of Jealousy. Two parts. Dr.
(Universal) Animated Weekly, No. 114.

Thursday, May 14.

(Imp) On the Chess Board of Fate. Two parts. Dr.
(Rex) The Unlawful Trade. Dr.
(Frontier) Dad's Allowance. Com.
(Sterling) Pain's Boy. Com.

Friday, May 15.

(Nestor) The Newlywed's Dilemma. Com.
(Powers) The Transformation of Prudence. Dr.
(Victor) A Million in Pearls. Two parts. Dr.

Saturday, May 16.

(Joker) The Fascinating Eye. Com.
(Frontier) Wire to Wire. Dr.
(101 Bison) The Hills of Silence. Three parts. Dr.

MUTUAL FILM RELEASES

Monday, May 11.

(Amer.) Metamorphosis. Two parts. Dr.
(Keystone) Pinocchio's Rough. Com.
(Bell.) Our Mutual Girl, No. 17. Dr.

Tuesday, May 12.

(Beauty) Her Heritage. Dr.
(Maj.) The Miniature Portrait. Dr.
(Thn.) A Mohammedan Conspiracy. Two parts. Dr.

Wednesday, May 13.

(Amer.) The Navy Aviator. Dr.
(Broncho) Sherry's Strategy. Two parts. Dr.
(Bell.) Dad's Outlaws. Dr.

Thursday, May 14.

(Domino) Forest Vampires. Two parts. Dr.
(Keystone) Down on the Farm. Com.
(Mutual Weekly, No. 72.

Friday, May 15.

(Kay-Bee) In the Cow Country. Two parts. Dr.
(Princess) In Her Sleep. Com.
(Bell.) The Girl in the Shack. Dr.

Saturday, May 16.

(Keystone) (Title not reported.)
(Bell.) Golden Dawn. Two parts. Dr.
(Beauty) A Day for a Day. Com.
(Royal) I Should Worry. Com.

ACTION

THERE is something inspiring in a battle between two great dreadnaughts.

Something sinister in the movements of the long, lean torpedo boats and destroyers.

They steal upon the enemy unawares and aid in in the work of annihilation and destruction.

Many such scenes as the above have been acted for the camera and are today depicted in motion pictures.

When projected on the screen by Power's Cameragraph No. 6A, perfect definition of the action is shown.

This machine is the Superdreadnaught of the motion picture projecting industry.

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NICHOLAS POWER COMPANY

Ninety Gold Street, New York City

"Dad's Outlaws," Reliance, May 13. Arthur Mackley and Mary Alden.

THREE FEATURES THAT YOU SOON WILL SEE.

"The Precious Twins," Two-Reel Pathe, Released May 16.

"Etta of the Footlights," Vitagraph, May 23. Mary Charleson and Maurice Costello.

FEATURE FILMS OF THE WEEK

Malcolm Williams Scores in "The Brute"—"Shotgun Jones" a Pleasing Selig Western—Charles Pathe Turns Scenario Writer in "A Struggle for Life"—Kalem's "Regeneration" Stirring Drama

"THE BRUTE"

Four-Reel Drama Produced by the Famous Players Film Company. Based on the Play and Novel by Frederic Arnold Kummer.

Donald Rogers, "The Brute," ..... Malcolm Williams
Edith Pope ..... Helen Hilton
Billy West ..... House Peters
Alice Pope ..... Mary Moore
Mrs. Pope ..... Madame Dalbera
Emerson Hall ..... William Yaeckn
Bobbie Rogers ..... Jack Darling

On the screen, as on the stage, Malcolm Williams shows himself to be a virile actor. He can express a great deal with a gesture of his hands or a movement of his features. Frequently he is able to convey a thought unmistakably, without the use of words, and in so doing displays the essential qualification of a good motion picture actor. "The Brute" marks Mr. Williams's first appearance in films, but no one would ever guess it from watching his portrayal of the character that gives the play its name. Once more the Famous Players have been successful in selecting the right man for the right play and surrounding him with a company of the first caliber. House Peters, a certain asset to any production, has an effective part, and Helen Hilton, as the wife of "The Brute," is given several opportunities for emotional acting, which she meets in a convincing fashion.

Few people will recall the stage production of this drama, which lasted but a short time in New York, despite the fact that it contained many qualities calculated to make a strong play. That they were well worth preservation in motion picture form is amply illustrated in the present production, for the story is interesting, the people appear genuine and the dramatic conflict arises naturally out of misunderstandings between the characters introduced.

As a matter of fact, Rogers is not normally a brute, but just an ordinary self-made man, who is in the habit of going straight to the point, whether it is a matter of business or love. When his friend Billy goes West to win a fortune in a lucky gold strike, Rogers marries Edith Pope, expecting her to share his fate. It happens that things go rather badly, owing to a large contract, which takes all the money Rogers can scrape together. Consequently there is little left for Edith to spend on pretty clothes, or for the entertainment of their child. The trying situation is not bettered by the wife's mercenary mother, nor by Billy when, a few years later, he returns a millionaire. Before going West he was in love with Edith and he continues his attentions until the discontented woman consents to elope.

But Billy dies, leaving all of his fortune to Mrs. Rogers, and here is the material for the big situation. It comes in the last reel when Rogers learns of the contemplated desertion of his wife and commands her to give up the fortune. She refuses, calling him a brute, and taking their child, he leaves. Another strong scene shows the repentant wife returning to her husband and acknowledging that his love means more to her than all the money in the world. While the three people in the triangle hold first interest, the film introduces a number of other figures that play a necessary part in the action, notably Edith's younger sister, Alice, and her lover.

Settings and photography are good and scenes are properly arranged, except in one or two instances, where a character appears entering a room and then is jumped to some other place without the impression of intervening time being given by a subtitle or another scene. This is a small matter, however, for the story is readily followed.

A new and pleasing method is used in presenting the principal players at the opening of the film. The audience is shown what appears to be a magnified edition of "The Brute" in novel form. First the cover is opened and then one by one the characters step out of the pages. D.

"SHOTGUN JONES"

Two-Part Feature Photoplay Produced by the Selig Polyscope Company for Release April 27. Scenario by Bertrand W. Sinclair.

Shotgun Jones ..... Wheeler Oakman
M. T. Daly ..... Jack McDonald
Thomas Lattier ..... Frank Clark
Tom, his son ..... H. Gibson
Sally, his daughter ..... Bessie Eyton
Brotell ..... F. O. Galves
Hays ..... William Elmer

One cannot help but admire the creation of the character of Shotgun Jones, a clever, enjoyable, virile and sympathetic character, and, above all, realistic. Imagine a college professor who steps out of his classroom, shotgun in hand, and with a firm expression about his mouth, stalks into the wilds of the West; a character obviously out of place, and yet one that attracts the admiration and interest of all. Such is the principal figure in this drama. It takes some time to establish the premises, and there are a number of scenes that are not very probable. Those around the ranch, however, are a touch of genius. There are no ostentatious sets, and in most cases the photography is up to the average. There is a great deal of love-making at the end.

Shotgun Jones acquires his name because he once bought a shotgun, sawed the end off, and made the "boys" in the saloon jump around at his word. He now happens to run into the prostrate body of the cattle dealer; and finds in the latter's shoe the hundred thousand dollars that he was carrying to buy cattle when he was shot by the two desperadoes, who followed him from his home town. Jones takes the money, arrives in Canada, and buys a ranch. Always the desperadoes are after him. The son and daughter of the dead man, penniless, arrive in Canada also; and the boy gets a position on the ranch, while the girl and Jones fall in love with each other. Again the desperadoes annoy him, and in a chase one is shot. In his pocket are found papers telling who the man was who was shot. Jones then realises that the ranch, bought with their money, really belongs to the boy and the girl. He deeds the place over to them, and is on his way when the girl insists upon his staying. F.

"A STRUGGLE FOR LIFE"

Pathe Drama in Five Reels. Released Through the General Film Company's Feature Service, May 11. Scenario by Charles Pathe.

Jean Marvin ..... Rene Alexandre
Claire ..... Gabrielle Robinne

Charles Pathe, founder and head of the Pathe Company, does not often turn scenario author. Perhaps this is the only long picture he has outlined, and possibly he knew someone whose life history, whose "struggle for life" inspired the notion of a dramatic biography in pictures. That is something of the impression this exceptional production leaves. One feels that it is narrative founded on the facts of an extraordinarily interesting and varied fight against adverse circumstances. There is little of the customary photoplay plot and much intimate personal detail in the account of a man, who in the end achieves success by reason of his indomitable spirit. The story is sincere and it is beautifully presented.

With Rene Alexandre and Gabrielle Robinne at their head, the ablest actors in the Paris studio were selected to interpret Mr. Pathe's scenario. And following the uncertain footsteps of the hero they become the central figures in widely dissimilar phases of French life. We see a large factory in operation; then the tribulations of the poor in the slums of a great city, and a little later scenes of peasant life that show the characteristics of the people as well as the charm of the fertile land they cultivate. Back in Paris, we have views of the crowded market place, sharply contrasted with the avenues of spacious luxury only a few blocks distant. And wherever the audience is led, it finds the struggle for life focused on the adventures of Jean Marvin. The settings of the picture, fine in themselves, always add impressiveness to a very human narrative.

Marvin, introduced as an expert draughtsman, is discharged because the superintendent of the factory takes a fancy to his girl. When the superintendent is successful in preventing his getting other employment, Marvin leaves the city and eventually succeeds in finding work with an aged farmer. A conscientious performance of duties soon wins promotion to the place of foreman, and the farmer's sons, jealous of the rise of the newcomer, plot his undoing. Presently, and again through no fault of his own, Jean is discharged. He wanders through the country until he reaches Paris, determined to earn a few francs by any honest means. For the privilege of carrying a trunk into a house, he runs behind a carriage through miles of city streets; he sells newspapers and peddles trinkets, always spending just a little less than he earns. Presently he proves his honesty by returning a purse to a wealthy man and in so doing starts his fortunes on the upward path. From a place in the shipping department of a factory, he advances rapidly to a position of trust, meanwhile cultivating the friendship of his benefactor's daughter, Claire. In the last reel, Jean rescues the girl from a dangerous fire and soon she is to become his wife.

Mr. Alexandre's playing of Jean is strong and natural, whereas the supporting cast is of even excellence. Photography is flawless. D.

"REGENERATION"

Two-Part Feature Produced by the Kalem Company for Release May 11.

George Brown ..... Guy Coombs
Katherine Williams ..... Anna Nilsson
Burt, her companion ..... John McVeigh
Amos, broker ..... Anthony Burroughs
His wife ..... Martha Davis
Jane Gray, settlement worker ..... Marie Faber

From a girl's life of evil to limousines, and the like, is the interesting beginning of this sociological drama, making a quick start and holding well up to the mark thereafter. From a "bum" on the streets to respectability and trust is what happens to the man in this tale; and when the two meet that is the crux of this powerful plot; thrilling at times, exciting, ably handled, and, above all things, excellently presented. There are a number of unusual lighting effects; the scenes are handled in a smooth and capable manner, and, above all, they are finely acted. Guy Coombs and Anna Nilsson make an excellent couple; and, what is better yet, they make a lovable pair of lovers. There is but one evil influence in the picture; and he is not visible for long, so that the play resolves itself into a love story and a very touching tale of heart interest. The subject is one of the lower stratum; the regeneration of souls, the good of confession. Besides the dramatic value, it preaches a strong argument for confession and forgiveness. Guy Coombs, Anna Nilsson, and the others, give a capable interpretation that, at times, verges on the supreme in acting. The only possible criticism is that there is a minimum of subtitles. The offering is well photographed.

The girl is found by a social worker—she being attracted to the mission by the singing of the hymns—and taken as companion in the house of the wife of the broker. At the end of a year she has forgotten her evil companion and her ways, and is happy in the fulfillment of her duties. The "bum," happening to help the broker in a hold-up, is taken by him into his private office, and at the end of a year has "made good," and is a trusted power in the business. Taking him home one night, the man and the woman meet. It is a case of love at first sight. But the companion of her earlier days finds her and starts to blackmail. When she refuses to give further, he tells the man. The latter, disheartened, is about to forswear the girl, but he visions his own past and rapid rise to good, and goes back to forgive her. F.

"HER GREAT SCOOP"

Two Part Feature Photoplay Produced by Directors Costello and Gaillord for the Vitagraph Company. Scenario by W. A. Tremayne. Released April 25.

Bert Bailey ..... Maurice Costello
Jasper Hay ..... Robert Gaillord
James Parsons ..... Anders Randolf
Albert Smith ..... George Stevens
Dick Perkins ..... Richard Leslie
Fanny Stone ..... Mary Charleson
Mrs. Montague Bulger ..... Jane Fearnley
Horace Bryson ..... Max Hotchkiss
Mr. Jamieson ..... Logan Paul
Detective Kelly ..... Jack Harvey
Bank Watchman ..... Lee Beggs

Usually, twice a week when the Vitagraph feature is shown, you stand prepared with an extra handkerchief, or your coat sleeve, to resist the wreckage that the drama will make of your feelings. This has been the almost universal rule. Imagine the pleasure, therefore, to be greeted not only with a strong drama with most of the good features that the others have had, but also with one that possesses a number of good laughs in it.

We imagine that the general public will know what a "scoop" in newspaper parlance means. Reduced to explicit terms it is an exclusive piece of news which is possessed momentarily by one paper. There is nothing, however, outside of the meaning of that word that will be at all obscure. The play is clearly presented and nicely photographed. It is set rather plainly, but the strategy of the settings is good. It is well directed and deserves praise, in connection with this, for the author. The one feature of the offering that has helped the story is the acting. Big cast, but every part of it well chosen, with the possible exception of Lee Beggs. Not that he is not a most enjoyable actor, but we suggest his build and countenance as hardly that of a bank watchman. In the lead is Mary Charleson and Maurice Costello. 'Nough said. In minor distinction is Jane Fearnley, the most formidable looking social aspirant.

The subject itself is staged with a big conception, is many sided in its interest, realistic, exciting, and is altogether a strong story. The motive which led to the discharge of the girl is hardly linked with the latter part of the plot enough to call the unity as more than average. A fine bit of treatment is the keeping of the nature of the crime to be committed, to the last, thereby considerably heightening the suspense.

Sent to write up the social leader's ball the society reporter is snubbed by the haughty woman, and registers revenge. She meets the owner, editor and news staff of the *Ledger*, a small paper. Seeing the haughty woman flirting with the poet, the reporter sketches the chin-to-chin scene and prints it in her paper the next morning. That same morning she is discharged, unconditionally. Now it happens that while she is weeping over her misery, that she hears in the next room the conspiracy to commit a certain crime. Three men are in it and she watches and overhears them through the transom. She goes to the editors of each of the two big papers in town, but the price that she puts on the "scoop" that she expects to get is exorbitant, and she finally makes a bargain with the *Ledger*, being promised a half ownership and a job for life, if what she tells is true. She and the editor watch the criminals, and warn the bank president. In the act of entering, aided by the bank watchman, they are taken by the police. The *Ledger*, which had advertised the coming "scoop," is in the streets within a few minutes. The partnership is cemented, and likewise a personal partnership which the office boy is unfortunate enough to interrupt. F.

"THROUGH DANTE'S FLAMES"

Ramo Drama in Four Parts. Released April 24.

Kate Clarke ..... Lois Howard
Joe Clarke ..... Will S. Davis
Jane Perkins ..... Edith Haller
Richard Harris ..... Stuart Holmes
Joseph Harris ..... Stuart Holmes

Though the title may not suggest it, this is an entirely modern drama, with scenes laid in New York or thereabouts. It deals with crime; with loss of memory through an accident, and recovery of memory by means of another accident; with the romance of an artist who wants to paint a Madonna, and with the love affair of his twin brother, a minister. It tells the strange life story of Kate Clarke and of her brother, a counterfeiter. In fact, the plot has so many threads that it would be small wonder if they became badly tangled. They don't, however; and, toward the end of the picture, we find them all coming together, just like plot threads should. There are no loose ends to bother an audience, for each thread has been traced to its legitimate conclusion.

Besides being well constructed, this film is carefully produced to make the most of a number of sensational scenes, such as the fight in the dark, in which Kate is accidentally struck on the head with a chair, and the fire in crowded church parlors at the time of a bazaar. In these scenes, and in a number of others to a lesser degree, there is the excitement of physical danger; the better in that it serves a necessary purpose in advancing the story.

There would be no story without Kate; and she is the chief sufferer from the accidents. Frequently scenario writers have found a character's loss of memory desirable, and a blow on the head has turned the trick. But Kate goes beyond most of her predecessors. She loses both her memory and her sweet disposition when the leg of a chair falls heavily on her skull, and leads a totally different kind of a life, until the railroad smash-up restores her good nature and memories of earlier days.

Between the mishaps she is a heartless, selfish cabaret dancer, who impresses Richard Harris, an artist, as being just the woman to pose for his painting of the Madonna. But, before the painting is completed, she returns to her original state, forgetting all that happened during the interval and leaving the artist without a model. In a delirium, Harris imagines that Kate is before him and he is able to finish the picture. Meanwhile, his brother has become acquainted with the girl, and, when called to the bedside of the dying artist, he recognizes her in the painting of the Madonna, which he takes to his church. In the final reel we see the minister and the girl being bedeviled by village busy-bodies, and the unfortunate end of Kate's brother, the counterfeiter. He is the unintentional cause of the church fire, in which everything is destroyed but the painting.

The Ramo Company has prepared a number of studio sets that give the impression of depth and solidity. One representing a cabaret restaurant is especially pleasing. Photography is good, and a uniformly efficient cast is used in this very creditable production. D.

"BRUTE FORCE"

Two-Part Feature Photodrama Produced by the Biograph Company. Released April 25.

When the Biograph Company announces a multiple-reel release, it is natural to await it with a good deal of pleasant expectation. This selection is a section out of the human evolution; another demonstration of the progress of brain over brawn. Going back to an imagined dim age, when the human animal was but very little separated from the monkey and the animal, this play, without an anachronism, and often in the face of most daring attempts at picturing, such as the descent upon the dwellers of Dinosaurus, holds the spectator in spellbound attention. The acting is superb. Some fine photographic effects are noticeable to distinguish a uniformly well-reproduced picture. Stone caves, hills, and immense views toward the summits all distinguish the offering scenically. Time and again the director has brought out the difference between the primordial human being and the one of to-day. It is another "Call of the Wild;" it is the primeval world brought to the screen in its greatest perfection. The cave dwellers in the upper caves of the mountain are living in peace with their wives, when the routed dwellers of the plains seek to preempt their caves and their wives. They are led by Monkeywalk, but are routed by the mountain people, who use a club with a stone on the end, invented by Weakhands. Lillywhite is his wife. The Monkeywalks learn their lesson, and at the next attack, when the men are away foraging for food, they fell the old men, rout the returning foragers, and take their wives with them to their caves. Despondency lurks with the followers of Weakhands and the remainder of his tribe. Pooking, one day, with a stick with a piece of string tied to it, he hits slowly upon the idea of the bow and arrow. Using this perfected, they soon slay the lower hill dwellers and win back their wives. For his invention, Weakhands is honored as the hero of that age.

That is about all there is to the story; but the groupings of the elemgatally clad figures, the introduction of the Pleistocene reptiles, the animal instinct, the crude process of love, all fill this plot, as the strange figures do the screen, with a tantamount interest, and all-absorbing wonder and admiration for the genius who staged it. F.

"ESCAPED FROM SIBERIA"

Drama in Five Parts, Produced by Sidney M. Goldin for the Great Players Feature Film Corporation.

In their quest of variety, producers frequently wander far afield and give themselves very difficult tasks. Sometimes it seems regrettable that the film makers of each country do not stick to the drama natural to their environment and avoid the dangers in attempting to create a foreign atmosphere. This production is a case in point, for if the same pains had been expended on an American story, the result would have been more satisfactory to all concerned. The chief shortcoming, and it is a rather important one, is that an audience never is deceived into believing that the scenes were photographed in Russia or Siberia. It seems what it is, a story of snow-covered Siberia, made not very far from New York city.

But barring the failure to create the illusion often gained in European treatments of the same subject, there is much to commend in Director Goldin's production. The plot makes first-rate melodrama. Action is rapid and exciting, most of the characters are convincingly played and some of the sets show good studio work. An explosion and fire scene when an embassy ball is in progress, is particularly well managed.

The chief figures in the story are the daughter of a Jewish innkeeper, her father, her brother Ossip, a Nihilist and Count Borris, son of the Governor-General of Kiev. Count Borris saves the pretty Jewess from the insults of a Russian officer and, of course, falls in love with her, thereby incurring the displeasure of the Governor-General. Meanwhile the innkeeper and his son are arrested along with other Nihilists, but Ossip is allowed to go free, when his father shoulders the blame. The count, too, becomes a Nihilist and aids in a scheme to free the prisoners in Siberia. At this juncture, the plot is developed with no little ingenuity. Finally all of the principals in the story escape and we leave them on a boat in the Hudson River, bowing before the Statue of Liberty. Photography is generally clear. D.

"THE KLONDIKE BUBBLE"

Two-Reel Lubin Drama Writing by C. M. Greene, and Directed by L. B. Carleton. Released April 22.

Professor Lamb ..... Edwin Barbour
Mrs. Lamb ..... Eleanor Barry
Hattie Lamb ..... Ormi Hawley
Mrs. Wall ..... Florence Williams
James Dawson ..... Edward C. Phillips
Thunderbird Wall ..... Richard Morris
Sings ..... Arthur Mathews

As it stands, this is a good picture, but with a clearer development of the characters and their motives, it might be a better one. The cast is rather numerous and the plot complications many, which but increases the need for a plain presentation of essential facts if the full strength of the story is to be realized. At times it is somewhat difficult to tell the story from the goats in the squabble over the Klondike mine shares. We know that a scheme to ruin Professor Lamb and his crowd is on foot, but as to the whys and wherefores of the plot and the meaning of all the rumpus on the stock exchange, there may be some uncertainty. Excitement and action are ample, and all that is required to make a more than ordinarily satisfactory picture is clearness.

The most interesting character is the old professor, who is induced by Hungerford, a mine promoter, to invest his savings in a Klondike mine. Immediately the professor and his socially ambitious wife and daughter are plunged into high life on the strength of prospective dividends. Considerable amusement is gleaned from the process of transforming Professor Lamb into a man-about-town, able to drink with the best of them and carry on a flirtation with the worldly wise Mrs. Wall.

There is a great boom in the stock of the Klondike mine until Sings, a disgruntled broker, starts a panic through a false report in a newspaper. We see a well-staged fight in the office of the newspaper editor and much turmoil among excited brokers before a telegram announces the surprising fact that the mine is actually making money. This means a fortune for the Lambs and the discomfiture of their enemies, so all ends happily. Of the able company of players, Edwin Barbour deserves special mention for his portrayal of the professor. The production is carefully staged and clearly photographed. D.

"A MAN'S SOUL"

Two-Part Feature Produced by the Kalem Company for Release May 13.

Richard Carlton ..... J. P. McGowan
Lucy, his wife ..... Helen Holmes
Eunice, his friend ..... Jay D. Maloney
Bob, seven-year-son of Eunice ..... Helen Brown

No more winning subject could be imagined, nor one in which the audience will take stronger sides, than the situation where a man has to win back the love of his wife. He has, morally, gone "to seed;" and how he accomplishes the regeneration is the bearing of a soul which is here pictured. In this offering the producer has handled a prairie fire in an able manner. Several startling pictures lend it the right buoyancy during this interval. The progress is fathomable until the final scenes of excitement. All the scenes are long-drawn out, the acting is in keeping with the scenes, and the photography is clear, as well as the entire meaning of the plot. J. P. McGowan takes the lead, and keeps it. He is the central figure, and a pleasure to watch. There are a number of points of artistic merit, and altogether the play is well above the average.

The couple return from their honeymoon, and one of the first things he does is to take up rather speedy drinking. His friend tries to stop him, but to no avail. He is great pals with the little son of his friend. One night, at four-thirty A. M., the poker game is interrupted by the police. They allow him to go home, on his way to jail, and see his wife. She, after waiting up all night, decides to leave. So he drifts out West, and goes from worse to worse. His friend dies and sends the little son to him to be his guardian. The little boy is the means of setting him on the right path. The next year he takes the boy to the nearest school, and finds his wife teaching the school. She promises to come back to him if he can prove himself a man; and this he does when the prairie catches fire and he rescues her and the boy at the risk of his own life. F.

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NEW ROCHELLE, N. Y.

ADDITION TO LUBIN STAFF

Lawrence McCloskey, editor of the Lubin scenario department, has added another writer to his staff. Harry E. Chandlee is the new "Liberty Bell" author. Mr. Chandlee has been a contributor to the Washington *Times*, the Pittsburgh *Post*, *Technical World*, and was editor of the *Automobile Age*. He has also written many scientific essays. Submitting two photoplay scripts to the Lubin Manufacturing Company, the editor realized the value of his work, and added him to the staff. Chandlee had before made his mark with photo stories for other film companies, but will now give all of his attention to the Lubin Company.

FEATURE FILMS

"THE BLACK TRIANGLE"

5 Reels Films Lloyds

If you want all the thrills of your boyhood days, when you breathlessly followed the adventures of Nick Carter and all the other famous detective heroes, don't fail to see Detective Webb in these pictures, for he will once more have your hair standing on end, no matter how blasé you have become. To the hypercritical there may be some scenes which are hard to believe, but the picture is frankly a thriller, and one overlooks these things in following the cleverly woven story and watching sensation follow sensation, so handled that none of the sordid side of the crime story is shown and not a line of suggestiveness, so common in the imported picture of this type.

Webb, the detective, is called in to solve the mystery of the disappearance of a beautiful young heiress who has been kidnapped. He deduces, by the aid of his microscope, that one of the criminals wore a gray wig. Advertising for a servant, one of the band is employed and attempts to poison Webb. This fails of its purpose, and by a cleverly devised piece of mechanism the conspirator opens the valve on the gas stove, which of course Webb has discovered in time to prevent asphyxiation. Now begins a series of thrills, such as a bed which sinks through the floor, subterranean passages, trap doors, dungeons, movable walls—in fact, everything which an expert in detective architecture could devise. The big thrill is when Webb discovers the girl and is just about to rescue her when a trap in the floor opens under him and he is precipitated to a subterranean cell which gradually fills with water. Escape seems impossible, but what's the use? Webb escapes, of course, and the villains are discomfited.

The photography throughout is great and the light effects are the finest seen in a long time; in fact, some of them are remarkable. The name of the creator of Webb is not given, but he is said to have written the story and directed the picture as well, and he deserves commendation for all. B.

"CAUGHT IN A CABARET"

Two-Reel Feature Produced by Mabel Normand for the Keystone Company. Released April 27.

The "Ham-and——"	Charles Chaplin
The Girl	Mabel Normand
Her Lover	Harry McCoy
The Sergeant	Roscoe Arbuckle

Superlatives are dangerous epithets, especially when dealing with pictures. For that reason it is unwise to call this the funniest picture that has ever been produced, but it comes mighty close to it. It is the usual Keystone type not overly refined humor, but certainly successful.

The "ham and" man is given an hour off from his arduous duties of hammering obnoxious customers on the head with a bung starter, and walks along the street with his dachshund. To a lady with whom he chances to pick an acquaintance he hands his card—the "Premier of Greenland." Then he is obliged to hurry back to the cabaret saloon and is given a fearful "call down" for being so late. Another day he attends a party given by the young girl, and, of course, under the disguise of his title he wins the whole company. But suddenly the time has flown and again he must hurry back to his cabaret duties. Now the deposed lover of the girl has an inkling as to the truth of affairs and proposes a slumming party and the whole crowd visit the cabaret saloon. They surprise the "ham and" Premier in his menial duties and a riot starts—a Keystone riot, if you know what that means.

Now, there is nothing there but the skeleton upon which the actors have hung their best humor, but that is all that is necessary. As the Premier, Charles Chaplin is inimitable. Mabel Normand, besides acting and looking very pretty, directed the play. The minor parts are well handled. F.

"SEEDS OF CHAOS"

Two-Part Feature Produced by the Essanay Company, and Released May 1.

Morgan	Rapier Holmes
Booth, his bookkeeper	Richard C. Travers
Mrs. Booth	Gerda Holmes

Never did two parts of a feature differ more than in this one. The second reel is all that the first is not. Well lit, of vitally absorbing concern every foot of the second thousand feet, it makes up for what the first thousand lacked. It is well acted throughout; and the best feature of the play is the direction. Not only that, it runs smoothly; but the inessential action, the little details that one feels belong to just that scene, are always at hand at the director's instigation. The court-room scene is a model. One of the faults with the offering is the overabundance of financial detail. However, the play strikes the right, human note at the last, and will prove satisfactory as a story of heart interest. The manager of the corporation, having gambled in stocks, so manipulates the books of the concern that the clerk is accused by the board of directors of being short in his accounts. He is arrested, and his wife is forced, for a living, to turn back to her profession of trained nurse. The manager is taken with brain fever, and the wife is given the case. She nurses him back to health, and one day he learns who she is. As the husband is protesting his innocence at the trial, the manager walks up and confesses. He cheerfully takes his place behind the bars. F.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE McCLOSKEY
SCENARIO EDITOR
The Dread Terror (5 Parts)
Land Ahoy (3 Parts)
Officer Jim (5 Parts)
Adaptations—Coming, The Wolf
The Daughters of Men (5 Parts)

GEORGE W. TERWILLIGER
Author—Producer
Southern Studios, St. Augustine, Fla.
Lory's Loyal Lass (3 Parts)
A Man's Faith
The Weaker Brother (3 Parts)
Produced—The Changeling (3 Parts)
The Gamblers (5 Parts)—When Conscience Calls (3 Parts)

ROMAINE FIELDING
Author—Actor—Managing-Director
Southwestern Studio, Galveston, Texas
The Blind Fever (5 Parts)
The Fighting Blood (3 Parts)
A Man from the West (2 Parts)
The Hearers of War (5 Parts)
In preparation—The Battle of Gettysburg
Comedy—1 Parts

CLAY M. GREENE
15 Photoplays
The Klondike Bubble (2 Parts)
The Trunk Mystery (2 Parts)
In Preparation—The Patsy Bolivar Series of
Through Fire to Fortune or The Sunken Village (5 Parts)

HARRY CHANDLEE
The Price
Coming Release—The Bomb (2 Parts)
The Stroke of Fate (2 Parts)
As We Forgive Those (2 Parts)

SHANNON FIFE
A Leaf from the Past (2 Parts)
The Inventor's Wife (2 Parts)
Kiss Me Good Night (2 Parts)
Strength of Family Ties (2 Parts)
The Struggle Everlasting (2 Parts)

EPES WINTHROP SARGENT
He Won a Ranch
He Said He Could Act
Guaranteed Rain Proof
Building a Fire—The Particular Cowboys—A Tango Tragedy—The Horrid Honeymoon

EMMETT CAMPBELL HALL
Behind the Footlights (2 Parts)
In the Northland (3 Parts)
A Practical Demonstration
In Preparation—Prisoners of Conscience—Multiple Reel Feature

"THE INVENTOR'S WIFE"

Two-Part Feature Photoplay Produced by the Lubin Company from the Scenario by Shannon Fife. Directed by Arthur Johnson. Released April 29.

John Ward	Arthur Johnson
Grace, his wife	Lottie Briscoe
Ellen La Rue	Florence Hackett

What at first sight may seem to be a very average drama, on second thought turns out to be a play so aptly presented as regards the truth, rather than photoplay convention, that it remains in mind a long time after the last scene has flashed from the screen. There is a wealth of material here; and the fact that it was presented clearly redounds to the credit of the producer. Perhaps the effort to have this clarity has resulted in an unusual amount of sub-titles. It seems at times as though the shortest way to solve the mystery had not been pursued, but, as these intervals have been productive of some of the finest acting in the whole offering, it seems a blessing rather than a demerit. Arthur Johnson, of course, and Lottie Briscoe and Florence Hackett do some remarkable work. One thing in favor of both the play and the actors is that they have succeeded admirably in sustaining the serious atmosphere throughout.

The rival company sends a secret agent to ascertain the secrets of the experimenter of the other company, and the woman secures a position as assistant to the experimenter. She wins her way by trying to make him fall in love with her. His wife learns of his assistant, and becomes very jealous. She watches, and has ample grounds for jealousy. She follows the other woman to the laboratory one night, and by an accident the other woman is shocked to death. Suspicion points to the wife; but at the last moment the brother of the inventor, who witnessed the death, clears the wife of the charge. F.

In Royal Bondage (Pathe, April 30).—Above all things else, the films are instructive—not deadly so, but unconsciously bearing home their lesson. So with this two-reel drama of a principality in Europe, the subject is one of the morganatic marriage, and when the subject ends after half an hour of interesting entertainment, there is not one in the audience but has a comprehensive view of the subject. That, however, is due to the very commendable way the play has been screened. This subject is possibly a more pertinent one in Europe where royalty exists and where marriage laws as concerns plebeian marriages are framed so as to suit the convenience of royalty. Here the offering will appeal principally because of the clever way it has been presented, the multitude of bespoke detail, the very realistic transition of atmosphere from the palace to the plebeian places, the acting by the motley cast, and, what seems to run hand-in-hand with all of this type of offering, the way it has been mounted. It opens prettily in the first reel, and is a very hopeful sort of a subject. In the last reel it turns as sad as the first reel was merry. The prince falls in love with the daughter of the royal gamekeeper, and shortly after they are married. They live happily in their morganatic attachment for a number of years, not the least joy of which is their little son. Then, fate intervening, the elder brother dies, and that leaves our prince as the successor to the throne. His parents then become more pressing than ever that he marry, and, on his informing them of his marriage, they are more than determined that he shall divorce her. The royal mother calls to see her, and she says that she is willing for the sacrifice. The ending shows the prince married to a bride of royal blood, but more than ever in love with the woman, who with her little son mourns for her husband in royal bondage—alive, yet dead to her. F.

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WANT TO SEE 'EM?

FAMOUS PLAYERS RETURN

Edwin S. Porter, Hugh Ford, Mary Pickford, and Carlyle Blackwell Again in East

The Famous Players contingent is again in New York. Included in the party, which arrived in the East last week, were: Edwin S. Porter, technical director; Mary Pickford, Hugh Ford, Carlyle Blackwell, James Kirkwood, Richard Garrick, Harold Lockwood, and many other players.

Edwin Porter and Hugh Ford, the prominent legitimate producer, who recently effected an alliance with the Famous Players to produce a number of features in collaboration with Edwin Porter, sail to-day for France, where they will join James K. Hackett, engaged to appear in a five-reel production of "Monsieur Beaucaire," by Booth Tarkington.

When this production is completed, Mary Pickford will sail for Europe to be presented in a series of foreign subjects, in each of which she will depict a different national type, embracing England, Ireland, Scotland, Japan, Spain, Germany, France and Italy. This series is entirely unique. In every case the subject selected will be a famous play, produced and made popular in America, with the added advantage of the real locale and atmosphere in which the action occurs.

Adolph Zukor, president of the Famous Players, states that he is certain the results of this trip will warrant the expense at which it is undertaken.

HAZEL DAWN PICTURED

Star to Appear in Famous Players Production of "One of Our Girls"

Production is well under way at the Famous Players studios on a film reproduction of Bronson Howard's "One of Our Girls," in which Hazel Dawn will be seen. A strong company is supporting the star, who won fame in "The Pink Lady."

The story of "One of Our Girls" is woven about international intrigue; the struggles and love stories of two American girls abroad furnishing many an exciting incident.

SELIG STUDIO NOTES

Olga, the leopard queen, has been working a sextette of big, spotted cats from the Selig Zoo, in Chicago vaudeville theaters, with great success.

The second series of the "Reporter Jimmie" stories, from the pen of Wm. E. Wing, is being advanced at the Edendale studio in Los Angeles, Cal., under the direction of Edw. J. Le Saint.

A comedy, novelty drama, "The Thousand Dollar Kiss," is one of the recent showy and spirited productions at the Selig-Polyscope studios in Chicago. It has a ballroom scene that is bound to attract attention.

Adele Lane, of the Selig-Polyscope Company, in Los Angeles, has her own idea of a holiday. She had a day off recently, and describes her holiday as follows: "Got up late; had breakfast; had short stroll and looked in store windows; home again; started interesting book; lunch; nap; more book; supper; finished book; early to bed; result, woke next morning feeling like a militant suffragette."

Captain Carlos Ricardo, the renowned animal trainer, recently had "a hand-to-hand" battle royal with a leopard at the Selig Zoo in Los Angeles, and subdued the beast with his bare hands. The conflict was caught by the camera.

Kathlyn Williams has returned from her vacation much refreshed after six months of arduous toil in "The Adventures of Kathlyn," in which she met every form of man and beast that the arena of wildest India could furnish.

Adrienne Kroell, of the Selig Stock Company, in Chicago, is featured in the "St. Louis Sunday *Globe-Democrat*" series of articles published under the caption, "St. Louis Players Who Have Made Good On the Moving Picture Stage." Miss Kroell is one of the modest and meritorious personages of the artistic coterie who make good in every part, no matter how small or insignificant it may appear.

RESUME "KOMIC" RELEASES

The Komic series, which it was recently announced would be discontinued by the Mutual programme, will once more be seen, starting with the release of May 10. When it was announced that the Komic pictures would be discontinued so many requests were received to continue them that the Mutual Film Corporation decided to do so. The only change is that they will be seen on Sundays instead of on Wednesdays as before.

WALTER EDWIN'S recent experience in handling the Prussian cavalry in "Frederick the Great" leads him to think that he could handle the Mexican situation single-handed. Edwin was leading the corps of extras out to the country to stage a battle scene when the "army" was confronted by a large bull. The horses reared, and soon the Prussian cavalry was in retreat; but General Edwin executed a flank movement that put the bull to rout.

WILLIAM V. RANOUS, who was one of the first directors at the Vitagraph studios, has returned to his first love.

E. A. TURNER has joined the Victory Film Company.

STATE CONVENTION OPENS

New York Exhibitors Meet at Rochester in Annual Convention

ROCHESTER (*Special*).—The annual convention of the New York State branch of the Motion Picture Exhibitors' League opened here at 10.30 Tuesday. One of the largest crowds on record is in attendance at the convention, which opened with an address of welcome by Mayor Edgerton at the Hotel Seneca. An open session followed in which the exhibitors discussed the problems of Sunday opening, censorship, and other points of the hour.

A grand ball at Convention Hall in the evening wound up the convention. Crane Wilbur and Clair Rae, of the Pathe ranks, led the grand march. Chairman W. C. Hubbard, of the Committee of Arrangements, had the grand march filmed, and the pictures will be shown later at a local house.

The officers of the State League are: A. N. Wolff, president, Rochester; F. C. Pierce, national vice-president, Geneva; I. L. Davis, first vice-president, Binghamton; H. M. Day, second vice-president, Auburn; Maurice L. Finiechman, secretary, New York city, and W. C. Hubbard, treasurer, Rochester.

CORBETT IN FILMS

Former Heavyweight Champion to Appear in Several Blache Feature Productions

James J. Corbett is to be featured in a number of pictures by the new United States Amusement Corporation, recently formed by Herbert Blache. "Gentleman Jim," the former heavyweight pugilist, is to be seen in film versions of the plays and vaudeville sketches in which he has appeared throughout the country for years.

Herbert Blache will stage the productions, and companies including many of the players who appeared with Corbett in the various offerings will support the star.

MAY ABOLISH CENSOR

Lack of Appropriation Causes Detroit Police Head to Threaten Abolition

DETROIT (*Special*).—Abolition of the police censorship of motion pictures and the return of Censor Lester Porter to the ranks as a patrolman is threatened by Police Commissioner Gilespie.

The Board of Estimates' refusal to grant an appropriation of $4,200 for the establishment at police headquarters of a censor bureau is given as the reason.

WORKING ON "THE GREYHOUND"

The studios of the Life Photo Film Corporation are alive with activity these days, the feature company being at work on a film adaptation of Paul Armstrong and Wilson Mizner's melodramatic success, "The Greyhound." It is reported that many buyers have already contracted for this feature as a result of the success of the Life Photo's first picture, "The Banker's Daughter."

Elita Proctor Otis is being featured in "The Greyhound," in which she scored a big success when it was running at the Astor Theater. Many of the scenes of the picture will be taken at Palm Beach, the members of the company leaving this week for the Southern resort.

CHANGE IN UNIVERSAL PROGRAMME

Beginning Monday, June 1, there will be many changes in the Universal programme of releases. The usual Monday Powers will be replaced by a Sterling comedy featuring children principally. Ford Sterling will not be seen in this release, but will have his place in the releases on Thursdays. The Saturday Frontier release will be changed to Sunday, while the Thursday Frontier will give way to the Sterling brand. Sunday's Crystal comedy release will be dropped from the programme, but Thursday's release of the Crystal will continue as usual. The changes will adjust the Universal programme to a basis of twenty-eight reels per week.

TO SHOW "LIGHTNING CONDUCTOR"

The first showing of "The Lightning Conductor," the film version of the Williamson novel, will be given to-morrow afternoon at the Comedy Theater. The performance is an invitational one, and is given by A. H. Sawyer, Incorporated, who is handling the distribution of the picture.

EDISON TO FILM BUSTER BROWN

A series of twelve pictures, released on alternate weeks, will soon be started at the Edison studios, the series to tell the adventures of Buster Brown and Tige, as known through the comic series of R. Outcault.

FILM THREE RING CIRCUS

The American "Flying A" Company, under direction of Sydney Ayres, is working on a three-ring circus production. William Garwood has been cast as a cross-eyed country boob. Other "Flying A" stars will be equally prominently identified.

MOVE KLEINE OFFICES

George Kleine's New York offices have moved from the Longacre Building to the new Candler Building at 220 West Forty-second Street.

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BIOGRAPH FILMS

FOR THE WEEK COMMENCING MAY 11th, 1914

MONDAY

IN FATE'S CYCLE

Vengeance in His Reach, the World Proves Kind

THURSDAY

HER MOTHER'S WEAKNESS

The Story of a Soul Regenerated Through Suffering

SATURDAY

ALMOST AN OUTRAGE
and
WHILE THE BAND PLAYED

Farce Comedies

BIOGRAPH COMPANY
NEW YORK

LICENSED FILMS

Chicago Mounted Police (Essanay, April 30).—About one hundred feet of the recent review in Chicago of their equine police and their mounts. To show his inability to remain on the feature of Major Funkhouser gave them their one of the close-up views. It ends the reel with Corinne a Husband.

Setting the Style (Vitagraph, April 30).—Mr. and Mrs. Pleasure, John Bunny, and Flora Finch set the style by finding a couple of tickets to the horse show, being given space in the ring, the lady by a chance girl, and the man, a street cleaner dressing them up, to the delight of the horse show they go to the box, which holds that of the Vanderbilts, or some such name, to the chagrin of all else, and the consternation of every dressmaker's reporter within the building. Then, later, by moving the removal of Mrs. Apperwill, caused by the change in the weather which the chance spectators have caused. There is lots of action to the piece, and it was cautioned to give Bunny lots of room. His make-up is particularly effective as a laugh getter. The whole spirit of the play by Roy McCardell is one of drollery, and it is a clever commentary on a true condition of affairs. The horses, as in real life, are but a minor feature of the display at the annual horse show. The scenes presented at that affair were given a realistic effect by the clever way they were handled. George D. Baker is the director, with Lorena Bampton and Courtland Van Dyke Nelson in the society dame, and the chauffeur respectively.

Yours A-Tangle (Essanay, April 23).—Pauline B. Bush, Gerda Holmes, Lillian Walker, Ruth Stonehouse, and Thomas Commerford are the bright and particular stars, whose efforts, unfortunately, were marred by the poor lighting of the scenes. The plot is a very pretty little affair full of pathos, and a means of illustrating some line of verse. But for the same reason as the indistinct features, the plot was not finally understandable. The girl proposes to elope, but the intending bridegroom is stunned by a fall and suffers loss of memory. She marries, and bears a daughter, and her husband dies. He marries, has a son, and his wife dies. Then years later they meet, and the shock restores his memory. Then they decide to elope in the love of their children for each other.

Pie for Sophie (Essanay, April 30).—Margaret Joslin, Fritz Wintermeier, Victor Potel, Harry Todd, and Pat Hooper are the five players that lend this one-reel offering a continuous accent of fun. Just what it is all about, in the sense of a concrete plot, is hard to say. One structure follows the other, and before there seems a chance of the laughter quieting down another is commenced. In this way the film from first to last is the final word on laugh producer, full of hearty laughter, fine and clean. It is clearly photographed. The two German musicians try their trombone and clarinet solo, but the cow becomes scared, and all the heroes stampede, even the bad-man is forced to beat a hasty and noisy retreat. Then they effect the plan that Sophie hatched, and Sophie has them finally both landed in jail.

The Soul of the Desert (Biograph, April 30).—Something on the order of Bret Harte's "The Outcasts of Poker Flat," only set in the desert in the summer time, this one-reel drama can undoubtedly boast of the best photography that we have ever seen. The camera man in this case deserves a medal. The plot, of course, being adapted from the famous story, is strong, and is, moreover, set in the characteristic sage brush, giant cactuses, and the weird shaped yucca trees. It is acted in a complete manner, and though a difficult subject is handled so as to leave even the initiated in unshocked mind. It is enthrallingly interesting, albeit a mite sad, but should prove a source of marvel to every beholder because of the marvelous way in which every set has been reproduced. The girl and her sweetheart decide to elope, choosing to walk across the desert to her home town. She does not like her uncle, who is her guardian. Lost in the desert, they meet the next morning with five outcasts from the same town. The subtitle does not tell us what they are, but we can imagine. One of the five steals all the water but one canteen and escapes during the next night. In the morning the four meet with the elopers, and the four deciding that they have seen enough of life to give the couple the remaining canteen, and die in the desert. The couple reach the convent and are married. F.

The Girl and the Gondolier (Kalem, May 18).—It might as well be taken in Venice-Italy as in Venice-California, for by clever placing focusing of the camera, and aided by one house built in the style of the Doges and one gondola, the essential atmosphere has been gained. It is not only well acted, but is a travesty on the ancient style of wooing, but it is clearly reproduced, and its action suffices to attract the interest and at frequent intervals the hearty amusement. Bennett Moulter, Victor Rottman, Ruth Roland, and John G. Brennan are the cast. Signor Spaghetti is the poor lover, and Signor Vermicelli his rich rival. Theresa Garlic is the object of the rivalry, and the Signor Garlic is her father. Disguising himself as a gondolier during the carnival, the lover slays the gondola and rescues the girl and her father, while the bursting waters discloses the perception depth of Vermicelli's whereabouts. Linked With A Darktown Wooing. F.

The War Hammer (Kalem, May 18).—While in retrospective, this one-reel Indian drama is only a simple tale, in the manner of presenting there are the necessary number of scenes to the requisite length, and so ably have they been screened that the story does not seem to drag. Big Moon, Mona Darkfeather, Art Ortega, and Rex Downs are the principals. The tale is told in the form of blank verse as the recital of the old Indian, and is enhanced by the verse which takes the place of subtitles. The offering is another example of the wonderful photography that this company is showing. The old Indian tells the white tourist how years ago the warrior was proclaimed chief of the tribe, and hunting alone was stabbed by his false friend. The Indian maiden resisted the entreaties of the false friend, until one day the injured man returned, after wandering sick through the hills, and the false friend was driven from camp. F.

Little Miss Bountiful (Selig, April 30).—Again the child, Ruth Hasselte, triumphs, and in this drama, which has been built for her, holds the audience first to tears and then to laughter. Frank Weed and Katie Emmett are the father and mother, while W. C. Bellows produced the play from the script by himself. It is averagely set, well photographed, and suffices to hold more than its own share of attention. The little girl sees her father cash a check at the bank, and thinks herself in possession of the secret of securing money. So she goes into the street and distributes the money that she has in her bank. A crowd of mendicants and others soon collect as the news of the largess spreads. Finally such a crowd collects that she is obliged to take a step from the little boy, reading: "I am blind," and make her way home. F.

Hearst-Selig News Pictorial, No. 18 (April 30).—The opening scenes at the Federal League game in Chicago, Sylvia Pankhurst, Mrs. Anna Shaw, Jane Addams, and Mrs. McCormick in close succession and other suffrage pictures, and then war scenes, and preparations of the navy and the army for the work in Mexico. It is all interesting, and ends with a view of "old glory." F.

LUBIN

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By CHARLES KLEIN, author of "The Third Degree," and "The Lion and the Mouse."

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COMING SOON **"THE WOLF"** 5 Reels by EUGENE WALTER.

TWO-REEL FEATURES

Wednesday, May 6th
"Behind the Footlights"

Wednesday, May 13th
"In the Northland"

Thursday, May 7th
"When Conscience Calls"

Thursday, May 14th
"Madam Coquette"

A COMEDY Every Tuesday and Saturday	A DRAMA Every Friday	A Two Reel Feature Every Wednesday and Thursday

FIVE RELEASES EACH WEEK

"BEHIND THE FOOTLIGHTS"—2 Reel Drama		Wednesday, May 6th
"WHEN CONSCIENCE CALLS"—2 Reel Drama		Thursday, May 7th
"VENGEANCE IS MINE"—Drama		Friday, May 8th
"BUILDING A FIRE"—Comedy	Split Reel	Saturday, May 9th
"WITH THE BURGLAR'S HELP"—Comedy		
"THE WALLFLOWER"—Comedy		Tuesday, May 12th

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REVIEWS OF FEATURE FILMS

"WAR IS HELL."

Eclectic Drama in Four Reels. Colored

No war ever brought about such spectacular horrors as are shown in this film, because a truly modern war—a war of aeroplanes and balloons—has yet to be fought. Perhaps some day it will be, and meanwhile the motion picture camera is stealing a march on history. The old-time horrors, exploding bombs, smoking cannon, cavalry charges, and bayonet thrusts, are supplemented by a brand new set that comes out of the sky. Together, they omit nothing in the way of discomfort. After an audience has witnessed this production it will favor universal peace before air craft become more dangerous than their structure necessitates.

While the armies of the world were developing their aviation corps, the Eclectic Company went ahead and imagined what might happen if the new engines of destruction went into action. Two fictitious European principalities, both equipped with all the modern conveniences of war, were plunged into combat. The camera man stood on the side lines and turned the crank. He caught spectacular charges of troops, whole companies of men scattered by bursting bombs, the wild riding of cavalrymen ordered into action, the toppling over of a windmill, the burning of half a dozen war balloons and the destruction of an aeroplane by a bomb dropped from another aeroplane higher up. These scenes would be impressive in black and white. In natural colors they are doubly so. Take the burning of the balloons, for example, with the black clouds of smoke, the occasional tongues of flame shooting out, and surrounding all the red glow of a great fire. Something of the same effect can be gained by tinting processes, but there is a difference. The destruction of the aeroplane is another remarkably well-handled scene, and for sheer beauty of photography and coloring, the closing pictures of a cloister and the woods surrounding it could not well be excelled.

Because so much has been said about the spectacular value of the production does not mean that the story is negligible. On the contrary, it is a very fair story, skillfully woven into the scenes of battle and sudden death. Most of the first reel is devoted to cementing the friendship of Adolphe, of the principality of Bergstern, and the Modsel family, of the principality of Dawabergen. Adolphe and Sigmund Modsel study aviation at the same school and become warm friends. When war breaks out and Adolphe is recalled to fight with his own people, he is engaged to Sigmund's sister, Helene. The two young men are pitted against each other in the battle of aeroplanes and the struggle in the old windmill, which ends in the death of both. During the final reel, with peace declared, we follow the fortunes of Helene, who, in the end, remains true to the memory of her lover by burying herself in a convent.

As a war spectacle, or as a sample of perfect photography naturally colored, this production moves to the head of the class.

D.

"THE DEATH SIGN AT HIGH NOON"

Three-Part Feature Photoplay Produced by the Kalem Company under the Direction of George Melford. Released Under the General Film Photoplay Masterpiece Programme on April 23.

John Hayden, minister ..... Larry Peyton
Silver Thrush ..... Marion Bala
Painted Horse, her father .... William H. West
Three Elks, Indian lover ..... Paul C. Hurst
Stockader ..... Edward Clisbee
His Daughter ..... Jane Wolfe

Except for the fact that it is a rather unusual situation, in that the characters vary from those which one meets in the weekly trail, this three-reel Indian drama differs in no wise from the usual good Kalem output of a similar nature, except that the subject is that much bigger and adequate to cover the three reels with a series of interesting pictures.

Included in the length are some fine views over the mountains, big vistas over the hills, that stamp the play as undeniably of the West. Likewise most of the scenes, and especially the exteriors, are a contrast of sunshine with the lighter shadows and grays and blacks. For its lighting, it is, indeed, a striking, almost vivid, film.

Histrionically, the offering is productive of good make-up on the parts of William H. West and Paul C. Hurst as Indians. Jane Wolfe gives just the very finest interpretation possible. Fitted superbly in looks and mien for the part, she readily carries off the honors among the female characters.

To gain the friendship of Painted Horse, the settlers induce him to send his daughter to school in the stockade; and she and the minister-schoolmaster are soon in love. Her father has, meanwhile, betrothed the absent girl to Three Elks; but, on her learning of the fact, she escapes from her tent and hides in the house of the schoolmaster. When the Indian chief comes in search of her, the settlers are shocked to find her with the schoolmaster. They drive him from the stockade, and he sets his face toward the mountains. The girl escapes again, and finds his camp fire. The Indians, meanwhile, have given the settlers until noon to give up the girl, whom they think is again in hiding in the stockade. Noon arrived, they attack the stockade, and at the same time send a part of their force to annihilate the cavalry that is coming to help the settlers. Only the colonel of the cavalry escapes, and he, by chance, finds the camp of the minister. He urges him to give up the Indian girl; and the minister, visioning the small children, his pupils, that will be massacred, persuades the girl to return, and thus the Indians cease their attack on the stockade. The minister then departs alone.

F.

"THE SPIRIT AND THE CLAY"

Special Feature in Two Parts Produced by the Vitagraph Company Under the Direction of Captain Harry Lambart. Script by Mrs. Hartman Breuil. Released April 21.

Paul ..... Darwin Karr
Marie ..... Naomi Childers
Galton ..... Mr. Kimball
Emil ..... Rex Hitchcock
Gordon ..... Casson Stevens
His Parents ..... Kate Price / William Shea

It opens with the feeling of a big subject to come, where the director has taken his time to get the proper effect, feeling that his space is not cramped. The subject shown is a kind of modern Pygmalion and Galatea, where the artist tries to bring the statue, that of his dead wife, back to life. There is something so big about the conception of the plot, and so artistic and realistic in the way that Mr. Lambart has handled it, that the result is a really worth while picture. It is one of those products for which we are willing to sit through many weary weeks of waiting.

Utilizing the double exposure to its fullest advantage, the offering shows the mental aberration of a man as words or dramatics could never do. We have seen insane men on the screen before, but this touches the psychological possibility of a man who is only mildly insane. The subject in itself is so big that the settings are entirely adequate to back up the plot. The characterization is again a triumph of its kind as also is the way the characters have been cast. There are a few cases where the lighting effects are remarkable, as when the statue is posed for, glorified by a radience as if from above. Were this at a football game somebody would propose "What's the matter with Darwin Karr?" The play was built for the man, and the way in which it has been filled in this case is impressive, to say the least. The part is productive of some genuine acting. Let's not forget the most likeable work of William Shea and Naomi Chalmers. In their parts, if minor ones, they did capably and conscientiously. The whole offering is one of heart interest, it moves visibly in most of its stronger scenes, being the picturizing of sacrifice on the part of a woman and an intense love, and is a triumph for the director and Darwin Karr.

Even at an early age the boy used to model in clay, so that when, as a young man, he completed a rough statue of his sweetheart, a sculptor from the city happened along and recognized his genius. He persuaded the parents to allow their son to come to New York, while the sweetheart, their ward, tried to do her own and his work as well, although her frail body was but ill used to such toil. After a year, having made a success at his work, he returns and marries the girl. In the city she is told that she had better go away and rest herself. She is about to start back to the country when he is looking for a model to pose for him for his design for the statue of Fame. Sacrificing herself, she poses, until one day she falls dead from her exertions. Heartbroken, the artist is told that his design has been accepted. The spirit of his wife returns to him, and he proceeds to model the statue from the spirit form. All his friends think him crazy. The doctor, having drugged him, brings some friends in, thinking that the removal of the statue will effect a cure. The artist wakes, and seeing the men in the room, tries to protect the statue from them. In the struggle he and the statue are precipitated out of the window. Lying crushed on the flagging below, his spirit rises from his body to meet the spirit that rises from the clay of the statue. Many interesting and instructive views of sculpturing are shown throughout the last part of the play.

F.

The Wedding Present (Kleine-Cines, April 28).—Again the plot is offered that by reason of one or two views, general care with the lighting effect, and proper regard for the scenic throughout, triumphs as a screen offering. It is hard to calculate in cold figures or percentages just what the scenic aid amounts to, but it is a lot. A couple of excellent perspectives cut toward the hills, and the general average of the whole scenic effect is raised. Some of the lighting effects are remarkable. The moon streaming through the window, a good deal of twilight and a continuous lighting lends the film an artistic effect. Another feature of the play is the excellent acting. Instead of the richer class being on the foreground, they leave for the country, and the screen is occupied by the servants and their friends who hold the lead in this interesting drama. The lady of the house is given an expensive necklace as a wedding present. Soon the mistress and her husband leave for the country. The chauffeur is in love with the lady's maid, and proposes to her. He is accepted, and she gives him a locket. Then her half brother turns up, and she tells him that she is giving him money for the last time. He determines to steal some of the treasures in the house, and enters over the wall. He finds the house empty, for he took care to send a despatch to the maid and her chauffeur. He takes the expensive necklace, and escapes with it, dropping the telltale locket where it will be found. The next morning the butler finds out the loss, and telegraphs the master and mistress to come home. The suspicion falls on the chauffeur, and he is arrested. The girl, however, suspects her brother, and accuses him of the deed. Finding out that she is correct in her suspicions she goes to the police. He escapes on a motorcycle, and, in the ensuing chase, is killed by running into a wagon. In his pocket are found proofs of the innocence of the chauffeur.

F.

KALEM FILMS

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A Two-Part Drama of the Northwest Mounted Police

How it brings a murderer to justice, is shown in a story that holds observers tense from the start.

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The attack of the Mexicans upon the government wagon, one of the many exciting incidents.

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His rival steals them from Bennet at a wedding. A peerless laugh producer.

(On the same reel)

ADVANCED STYLES

A decided novelty which shows a famous designer creating Fall and Winter fashions. Sure to please the ladies.

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A Story of Mexico

Dolores' sacrifice to save her soldier-sweetheart from death will go straight to the heart.

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FRANCIS FORD IN THE FLAME FOE—*In Three Parts*
THE OTHER HALF OF THE WORLD—*In Three Parts*
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ADOLPH ZUKOR, President

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REVIEWS OF LICENSED FILMS

Pathe Weekly, No. 31 (April 16).—Ulster disturbances and the citizenry drilling, the women of Chicago voting at the recent primaries, the spring training of the Harvard crews, the earthly defense of a fort against the aerial attacks of the sky-scouts; and, lastly, and bestly, Mutt and Jeff. The pictures are arranged in an interesting manner, and are rather well photographed. F.

A Salt Mackerel Mine (Kalem, April 24).—The producer of this picture evidently intended to temper melodramatic thrills with burlesque, an idea carried out in subtitles that make fun of the characters. We have the brave hero, Handsome Lake, he is called, and the villain in the person of Judge Neville. Each wants to marry the beautiful Mary Wilson. When Mary chooses Lake, the judge plots to "jump" his rival's salt mackerel mine, and to that end employs a number of thugs. There is a battle for possession of the mine and a spectacular fire, in which Lake performs heroic rescue services. After a few more vicissitudes he saves the girl from a forced marriage with the judge. It is an acceptable film, with Billie Rhodes, J. Lindley Phipps, and Robert Chandler in the principal parts. D.

Doc Yak, Artillery Man (Selig, April 24).—In these Seligettes, drawn by Sidney Smith, the artillery man aims his gun and his remarks at the audience. Some of the observations put in the mouth of Doc Yak are to the point, and the drawings are clever. On the reel with Mike, the Avenger. D.

Mike, the Avenger (Selig, April 24).—Mike is kicked and cuffed through life until he accidentally grasps a cable charged with electricity, and takes such strength into his system that everything and everybody falls before him. With one hand he is able to hold a trolley car, or stop a steam roller. Mike gets even with his enemies, and then has the misfortune to fall through the crust of the earth into the boiling depths beneath. W. S. Wing wrote the scenario for this extravagant farce, the chief part in which is played by John Lancaster. It sets a number of laughs. D.

The Tangled Tangoists (Vitagraph, April 24).—When John Bunny and Flora Finch practise the tango, an audience is pretty certain to laugh. They are lovers in this comedy, and being embarrassed by their ignorance of the new dances, each takes lessons on the sly. Of course, they happen to select the same instructor, and the secret is out. Then they attend a tango party and surprise the other guests by their proficiency in the new steps. The best laugh of all is found in the tango wedding, showing the bridal party and the justice of the peace swaying through the ceremony to syncopated music. A reel later, the Bunny-Finch twins insist upon being rocked to sleep in the arms of their tangoing parents. A first-rate comedy that is sure to please. D.

Will Blood Tell? (Lubin, April 24).—Emmett Campbell Hall, the author of this scenario, seems to have a peculiarly fertile mind that expresses itself most naturally in melodramatic fancies. Generally his films are frank melodrama. Like Will Blood Tell? and it would be useless to find fault with his characters because they defy ordinary rules of human conduct. The hero of this story is in the dark concerning his parentage. He meets a young woman named Rose, and invites her to a fraternity dance, where one of the members, a necklace, Harry believes that Rose stole it. A determines to marry her, even if she is a thief. Then the young man's guardian warns the girl and her father that Harry's ancestors were all crooks. Thereupon Rose pretends to be a thief, and insists that her lover aid in a jewel robbery. He does, but afterward his conscience rebels and, having stood the test, Rose concludes that he has not inherited the tendencies of his ancestors. The story is constructed in a manner to hold the attention. It is well staged and intelligently acted. D.

Pathe's Weekly (April 23).—Views of Vera Cruz and American men-of-war lying in the harbor will gain first attention in this issue of the Weekly. Baseball fans will enjoy scenes at the opening of the season in Boston; whereas of general interest are pictures of the burning of a temple in Tsuita, Russia; the fakir's show of the Art Students' League in New York, and a number of other subjects. A first-rate news reel throughout. D.

Rosebud Kelly—A Magician in Spite of Himself (Melies-General, April 27).—This is a comedy based on the old divining rod theory, and the reverse of the usual procedure, for Kelly, stealing the divining rod, thereafter has the misfortune, wherever he goes, to start the water gushing—whether it be in the bedroom, in the parlor, or in the police station. Even in his cell the waters do gush. Surely it is an original idea, and it is staged as well as possible, for every scene is ruined by the flow of water. It is on a length with Bobby and the Banker. F.

Bobby and the Banker (Melies-General, April 27).—A short Kid-Komedy, being somewhat of a drama and including a perfect plot. It sets off to good advantage the juvenile, a most capable child actor. The interiors are lavish. In the beginning it is by all odds the best Melies release of recent date, but the end deteriorates to a chase. The parents are out for a walk, when the telegram comes telling the father that his banker is about to abscond. The precocious child calls on the banker and puts him to his chair. Then it is an easy matter to get a policeman, and have the grand banker arrested. His parents are gratified at the child's presence of mind. Finishes the reel with Knockabout Kelly. F.

Hop Head's Dream (Biograph, April 27).—Wildly grotesque and at all times so absurd that it holds the startled imagination by means of that very exaggeration. It will appeal especially to the recent reviewers of some of the more serious cocaine films, on which it is a burlesque. Things move so rapidly that one has only time to follow the action without comment on the poise of the players. Erratic rather than dramatic is the verdict, but it serves its purpose. The "fiend" dreams that he captures all the women to the den of the "dope" fiends, and is crowned "king" of the joint, the "bucket of blood." Then he wakes up with a bowl of dismay, for the kids down the street are peppering him with an air rifle. On a length with Along Came a City Chap. F.

Along Came a City Chap (Biograph, April 27).—There isn't a great deal of sense to this, but it has some laughs as it unreels, and that is its purpose. It is brightly presented and sufficiently acted by characters, whose make-up is their best asset. The country girl is played with the attentions of the city man, until he is discovered to be married. A chase ensues, and all jump into the river from a bridge at a considerable height. On a length with Hop Head's Dream. F.

The Awakening of Barbara Dare (Vitagraph, April 27).—Mary Maurice as the gray-haired mother is the commanding figure in this one-reel drama, and her austere countenance, reinforced by an excellent make-up, is the one best feature of the film. Then there is Clara K. Young as the wife, and Donald Hall as the friend, William Humphrey, Charles Wellesley, Charles Kent, Mrs. Kimball, and Arthur Cosine are the rest of the principals. Catherine Carr is the author, with Wilfred North as the director. It is another one-reel attempt at heart interest. Lots of good touches lend the film director distinction, but the verdict is, that although a good strong film, it has erred in trying to picture too much material in its short space. The characters are all finely drawn, and the final, the birth of the child, is touching even if not well prepared for. There is, nevertheless, so much strength of character about it that it cannot help but excite the admiration. The Northerner brings his Southern bride to the community where the cold sneers and countenances of his mother and the rest of the villagers contrast with the warm temperament of the girl. The mother becomes insufferable, and so the young wife leaves, and is brought back by the husband, who happened along. A child is born, and the mother suddenly understands. F.

Hearst-Selig Pictorial (April 27, No. 17).—War in as many phases as its sudden beginning would permit, the starting up another Carranza army from Ohio, a part of the attempted assassination of the Mayor of New York, and the Yale crews at practise are some of the diversified pictorial bits that are shown with clear photography. F.

The Nurse and the Counterfeiter (Kalem, April 25).—Bright, interesting, and most of its one-reel length of a thrilling nature, decidedly above the average one-reel release, bearing many marks of individuality, swiftly acted, well lit, and sufficiently set, are all factors in favor of this offering. Helen Holmes as the nurse, William Brunton as the doctor, Leo D. Maloney and Charles Wells as the counterfeiters make the swift action possible. It starts in the middle of the subject, where the counterfeiter, a convalescent at a sanitarium, is recognized by the nurse. The latter's sweetheart, the doctor, goes for the police, but in the meanwhile the convalescent has learned of her knowledge and escapes out of the window, and jumps from the roof. Pretty good for a convalescent, especially in the struggles to come. The doctor and the nurse follow him, and gain the room above the den. The counterfeiters hear them, and capture them. After some exciting struggles in the den, during which first one and then the other side is ahead, the police enter and the trouble is ended. F.

Broncho Billy—Gunman (Essanay, April 25).—G. M. Anderson, Carl Stockdale, Marguerite Clayton, Harry Todd, Lee Willard, Emery Johnson are the principals in this one-reel "Western." "Billy" seems to be under a cloud, neither looking the part nor entering into it with vim. The lighting left much of clarity to be desired, and, through lack of subtitles, the plot is far from clear. There was a good deal of riding about, and some daring horsemanship, and the motive of revenge was evident at times. F.

Little Breeches (Lubin, April 25).—Cinelogue is the word by which the author, Clay M. Greene, prefers to call this short illustrated poem. This is in line with other similar releases of his, in which the poetry written by himself is illustrated by some beautiful exposes. The old man by the fire tells his guest of how the little boy on his knee became lost one night in a driving snowstorm, and was found next day, huddled among the warm sheep. It is a sad story, was taken, practically all the scenes, in a driving snowstorm, and the only objection is that it is too short. Artistic in every sense of the word, and with poetry that will appeal to the multitude. John Smiley, Thomas Carr, Clarence Elmer, Burton George, and William Turner are the cast. It starts the reel with A Dream of the Circus. F.

A Dream of the Circus (Lubin, April 25).—In real life this little offering would be called "marionettes," and serves to hold the amused attention. The little boy dreams of the circus, and his dream people are all stiff little figures on foot or horseback in the circus and the parade. Of course, trick photography is necessary in order to give the little wooden figures life, but it is very good. It finishes the length with Little Breeches. F.

The Pirates of Peacock Alley (Selig, April 29).—Written by Gilson Willets, there is something so absolutely original not only about the plot, but especially about the subtitles which create a symbolic air, that the bored beholder will sit upright in pleasant attention at once. But, unfortunately, there are so many characters in the play, and there are one or two subtitles missing that the meaning is not essentially understood. The locale is the famous peacock alley of the "Metropolitan" Hotel; but, of course, the situation is true to every large cosmopolitan hostelry. It is a striking picture of a true condition, and should provoke a salutary reform. Novice being an interesting picture. G. Faciz is the producer, with Adrienne Kroell, Clifford Bruce, William Walcott, Jack Nelson, Clara Armstrong, Alma Russell, Harold Vosburgh, and Vera Hamilton as the principals. The way it has been set in excellent in one or two noteworthy scenes. The pirates, some of love, others of marriage, or money, infest the corridors of the hotel, where the rich come for adventure and the poor for possible enrichment and a spare meal. All these characters meet in the corridor in this story, and sit down together to eat. The good and the bad are ably contrasted. The swindlers sell their bogus stocks, and finally are cornered by the police. F.

Tony, the Greaser (Vitagraph, April 30).—One reel of picturing by Rollin S. Sturgeon, the director for the Vitagraph Company, from the story by himself. George Cooper is the young and lovable lover, except that he makes up as a Mexican, and in the present crisis it seems impossible to conceive that he should be favored over an American foreman. Myrtle Gonzales is the girl, Charles Bennett the father, and Alfred D. Vosburgh the evil foreman and jealous rival. The play concerns the hopeless devotion of a musical Mexican, who falls in love with the girl because of favor done him by her. However, her affection is quite platonic, but to show his undying gratitude and devotion he defends the ranch house against the combined attack of the insurrectos, until the girl brings the cowboys in relief. The offering is rather "mushy," and fails to excite sympathy because of lack of characters with which to sympathise. It is well presented, and there are a few scenes of extra-clever photography. F.

GILES R. WARREN
Author and Producer of Feature Films
Whitman Features Co. Cliffside, N. J.

ANNA LUTHER
LUBIN

Edwin August
Star, Producer, Author
Gold Seal Films Universal

ROSETTA BRICE
LEADS LUBIN PHOTOPLAYS
Current Releases { The Greater Treasure—2 Parts Officer Jim—2 Parts
Will Blood Tell? In The Northland—2 Parts

DIRECTOR AND LEADING MAN
JOHN E. INCE
Address all communications care Lubin Studio, Phila., Pa.
Current Release—THE GREATER TREASURE (Two Parts)—OFFICER JIM (Three Parts)—WILL BLOOD TELL?—IN THE NORTHLAND (Two Parts)—THE CROWNING GLORY (Two Parts)

LUBIN FILMS

LILIE LESLIE
Direction of JOS. W. SMILEY
Lubin Studio, Phila., Pa.
Coming Release:—The Pythoness; The Sorceress; Triumph of Right

WEBSTER CULLISON
AMERICAN-ECLAIR DIRECTOR Release—CABALERROS WAY Coming—STIRRUP BROTHER
LUCIE K. VILLA, LEADS MANAGING DIRECTOR, WESTERN BRANCH TUCSON, ARIZONA

LUBIN PHOTOPLAYS
ELEANOR BLANCHARD
CHARACTER LEADS
Direction of Joseph W. Smiley

J. SEARLE DAWLEY
Director—Famous Players Film Co.
Current Releases: { THE PRIDE OF JENNICO—Feb. 20th

Jan Duncan in Chas. Klein's "The Daughters of Men"—4 Parts
James Durkin in Chas. Klein's "The Gambler"—4 Parts
"When Conscience Calls"—2 Parts
EARL METCALFE
LUBIN
DIRECTION OF GEO. W. TERWILLIGER
Southern Studio—St. Augustine, Fla.

ESTELL ALLEN
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REVIEWS OF FEATURE FILMS

"WHOM GOD HATH JOINED"

Two-Reel Eclair Feature Directed by Webster Cullison. For Release May 6.

The Girl ..... Edna Payne
Biz Jack ..... J. W. Johnson

Getting off to a smooth, comprehensive, comprehensible, and flying start, this two-reel drama of Western life in the frontier days holds the attention well. This is a Western above the average; directed by an able hand. There is a rough and ready atmosphere that smacks of the scenes it attempts so well to portray. The clearness of vision over prairie scenes that are noteworthy for their scenic beauty, and a few bits of camera work that are marvels in their precision and breadth, all these features make this a noteworthy offering.

The girl, back from the East, has promised herself to a man she met while there. Back home she gets a letter that he is about to start for the Western home and expects to marry her on his arrival there. In the meantime she is very much in love with a man on the ranch, Big Jack, a new arrival since her departure. She has also incurred the hatred of another man, whose advances she repulsed. The man from the East sends her some jewels, and this the rejected man finds out. He attempts to steal the jewels, but is caught in the act by the cowboy, Big Jack. While Big Jack is examining the booty which the other man dropped in his hurry, the man from the East enters. He accuses Jack of stealing the gems, but the girl interferes before the fight can take place. Then the girl marries the man, although she is not sure that Jack is not the man she ought to marry. They start on their wedding journey by driving to the station, Jack in the driver's seat. The other man and his band attack the wagon and a running fight ensues. While Jack holds the bandits at bay, the young married couple go for help. Help arrives, but it is too late, for Jack expires from the bullet wounds. He first tells the husband that he loved the girl too well to have wanted to steal anything of hers.

F.

"GREY EAGLE'S LAST STAND"

Kalem Western Drama in Two Reels. Released April 22.

Grey Eagle ..... Big Moon
Two Horses ..... Eagle Feather
Wanoka ..... Mona Darkfeather
Strong Heart ..... Art Ortega
Colonel Grey ..... Rex Downs
Major Wells ..... James Davis
Tom Wells ..... Charles Bartlett

Nothing that might contribute to the interest of a picture of Indian warfare has been omitted in this film. Story, players, and very fine Western locations unite in catching the spirit of days when life at an army post was an uncertain quantity. Plenty of powder is burned as the redmen assault and the soldiers defend a stockade; there are the thrills of hand to hand encounters and opportune rescues when death appears inevitable. Than the plot is better than one generally finds in pictures of this type. It all hangs together very well, and characters introduced are made to serve a useful purpose in the action.

Among them is Wanoka, an Indian maiden, who leaves her tribe and is carried to the home of white settlers by Major Wells's son, Tom, after she has sprained her ankle. Later, with the aid of her Indian lover, also introduced in the opening scenes, she has an opportunity to show her gratitude by saving Tom's life. The young soldier is captured in an unusual and for picture purposes, a very dramatic fashion. Ere is closing the gates of the stockade in the faces of the menacing Indians, when one of them grabs his legs and draws him underneath before the other soldiers realise what is happening. Tom is tied to a wagon preparatory to being scalped and killed, but Wanoka gets him free and, disguised in the apparel of an Indian, he rides to the next army post for reinforcements. They arrive none too soon.

Good direction was evidenced in the handling of the battle scenes and the long-distance views, showing the approach of troops or bands of Indians. In all instances, the photography is notably clear. Individually, the principal characters are properly presented.

D.

"A WOMAN'S TREACHERY"

Three-Part Feature Photoplay Presented by the American Kineto Corporation. Released April 25.

The moral of this three-part drama of conflicting personalities is, apparently, "he laughs best who laughs last." There is lots of action and it holds well at all times, but there does not seem to be any very definite purpose other than the substantiation of the proverb just referred to. The play is a good example of two matters for which foreign films are noticeable. In the detail, in the ceremonies of the Europeans, and in all matters such as that, the film is an encyclopædia of the screen. It knows all things and covers them well. But when the two men are supposed to have just emerged from the water, the foreign dislike for this kind of realism leads them both to appear dry upon the bank the moment after they are supposed to have emerged. There is one highly lurid touch when the villain—the first one—is pushed in and later supposed to have been eaten by the hounds. Ruthless and altogether out of keeping with the trend of the story or of the character who did the deed, in light of later actions, this little piece of reprisal seems unnecessary. While the plot proceeds upon its way in an even manner as suggested, it will diverge often enough to allow it to take advantage of all the pretty scenery possible. No word but that of praise for the background of the pictures.

The Russian widower engages a new nurse and governess for his little boy and girl, but they do not like their new companion. She displays cruelty when with them and plays up to their father when he is present. She causes the father to discharge Ivan, a favorite servant, and the latter, when the secret lover of the governess arrives, feeds him to the dogs. The governess then consents to the widower marrying her, and they are shown eight years later, the wife flirting with a bogus Count. The latter tries to drown the Russian, but he is rescued by Ivan in disguise. They confront the pair in the ecstasy of their thinking they had inherited the Russian's money, and the "Count" is led away while the wife is cast off forever. Then the Russian and Ivan return to where his grown children have been writing that they are very lonesome for their papa.

F.

"A MAN FOR A' THAT"

Two-Reel Essanay Drama. Released April 24.

Frank Willard ..... Francis X. Bushman
Grace Merideth ..... Jane Warfield
Ruth Davis ..... Ruth Stonehouse
Count Yer Ballet ..... Bryant Washburn
Mrs. Davis ..... Anais Ednor
Dick Davis ..... Thomas Harper

With Francis X. Bushman to lend sincerity to the central figure in this drama, and the persuasive Ruth Stonehouse to give reality to his humble sweetheart, there is a certainty of good acting whatever else the production may lack. As it happens, the acting of this pair is supplemented by a well balanced supporting cast, and an interesting story is at their disposal—a story based on the old notion that happiness and wealth are by no means synonymous. Just to show what a useless thing money is, this picture goes to the other extreme and appears to argue that happiness may be experienced only in poverty—a pretty fancy in theory, if not in practise.

Frank (Mr. Bushman), after becoming engaged to a society girl, tires of rapid social pleasures, and in a quixotic spirit leaves his luxurious bachelor apartments to live among the poor. He pretends to be penniless, and appealing to a newsboy for aid, is taken to the youngster's home, where he soon falls in love with the boy's sister, Ruth. Meanwhile Grace, Frank's fiancee, is being entertained by a fortune hunting count, who persuades her to elope just before Frank appears with his new sweetheart on his arm. He had determined to make an honest confession of the whole affair. No hearts are broken and everybody marries to the best advantage.

There is much more to the film than this outline might suggest. Contrasts between homes of wealth and tenements of poverty are sharply drawn, the plot is clearly presented and the sympathies are touched by natural characterization. Settings and photography are good throughout.

D.

"THE OTHER HALF OF THE NOTE"

Three-Part Detective Drama Produced for the Kalem Company by Director Lawrence. Released April 18.

Tom Cole ..... Robert Ellis
Senator Munroe ..... Richard Purdon
Jack ..... Winthrop Chamberlain
Doris ..... Irene Boyle
George ..... Edward Hoyt

Any one reading the plot of this three-reel detective drama must be impressed at once with the fact that the motive, that of escaping duty on the diamonds, is hardly enough to warrant the trouble and expense that the characters go to. Outside of this, there is nothing with which to find fault. It is a fairly complicated plot, but the characters are presented so as to make their mission known to all. The picture is fairly well photographed, and is set to give the meaning of the plot. With some of the settings a little more pains might have been taken. The actors did well. The butler, Edward Hoyt, probably did the best work of all. The brother, Winthrop Chamberlain, was miscast. He seems to be a natural comedian and did not impress in the dramatic part that he took. Little touches that the director has added help immensely towards the realism. As may be seen from the story, the play abounds with excitement. At times it verges on the melodramatic, and is at all times sufficient to hold the concern of its audience.

Jack, nephew of the rare book collecting Senator, arrives on the steamer with a notorious smuggler, who has put some diamonds in the cover of a rare volume that Jack is bringing to America. Cole, detective, in love with Jack's sister, snatches part of a note that the smuggler passes to his confederates. Thereafter the home of the Senator is under espionage by the gang, who want to recover the diamonds in the rare volume and by the detective who is waiting to trap the gang. Finally he succeeds in tracing the butler, who is one of the conspirators, to the den where all are captured and the diamonds recovered. This bare outline serves but feebly to give the amazing amount of material included in the three reels.

F.

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NEXT—An Alaskan Interlude—May 13

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A FACE AS WELL-KNOWN AS THAT OF
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Persephine's Love Affair—May 20

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CHARACTER LEADS

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CHARACTERS

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A New House, Managed by P. E. Johannsen.

NEW PHOTOPLAY THEATERS

The Regent Theater, Mason City, Iowa, is owned by the People's Amusement Company, of which P. E. Johannsen is president and general manager. It is one of the most palatial theaters devoted to motion pictures in that section of the country, and seats 900. The latest ideas for the comfort of patrons, together with an up-to-date screen and method of projection are in use. A $10,000 photoplayer is a feature of the house. The building alone cost in excess of $60,000.

Work will begin in May on the construction of a new photoplay theater for Portland, Ore., at the corner of East Forty-sixth Street and Foster Road. It will cost about $7,000. J. O. Watts has been selected by the motion picture men of Eugene, Ore., to represent them on the board of five censors, which has just been established by the City Council to censor motion picture and other theatrical amusements.

Fort Smith, Ark., now boasts two new motion-picture theaters, recently opened. The Empress, under the management of John Howell, is one of the finest in the Southwest. The Jole, after being completely remodeled by Manager Kirkpatrick, follows closely in beauty and equipment. The Sebastian, another Fort Smith picture theater, will open May 15 under the management of the Sebastian County Amusement Company. The same company will open the Lyric Airdome May 18.

The Temple is a new Toledo, Ohio, photoplay house. The theater was formerly the Park Dancing Academy, and before that the First Congregational Church. Features are shown, two performances a day being given, at a twenty-five-cent admission price.

Cleveland, Ohio, is to have another photoplay theater in the Palace, on East Ninth Street, the contract for which was let last week. The north side of the MacMillian building will be remodeled for the theater at a cost of $20,000.

LETTERS AND QUESTIONS

ANSWERED BY THE FILM MAN.

MISS BRONX.—Robert Fraser is now with the Eclair Western Company at Tucson, Arizona.

L. H., Washington.—Sidney Ayres's taking up of the directorship of "Flying A" pictures does not mean that he will no longer appear in pictures. We are informed by the American Company that Mr. Ayres will, from time to time, play in the pictures which he is directing.

F. M. G., New York.—Among the New York agents supplying extras to film companies are: M. M. Feeley, 145 West Forty-fifth Street; Francis Conlon, 1402 Broadway; George White, 1441 Broadway.

G. MCKERNAN.—Leo Delaney was the player who appeared as Carl Strong in "The Next Generation," produced by the Vitagraph Company. The picture was in two reels, released Oct. 25, 1913.

WESTERN READER.—Carlyle Blackwell is now with the Famous Players forces, and is at present in New York preparing for his first release with that company. THE MIRROR'S columns will keep you informed as to the pictures in which he appears.

NO FREE PARK SHOWS

PROVIDENCE, R. I. (*Special*).—The local Common Council has killed a resolution looking toward the establishment of free motion picture shows in the local parks in the Summer. The motion was opposed on the ground that it would cost the city too much and was out of the line of the city's proper work.

PICTORIAL ADVERTISING

W. R. Rothacker Publishes Interesting Booklet on Industrial Motion Pictures

"Why To Advertise With Motion Pictures" is the title of an interesting booklet just issued by Watterson R. Rothacker, of the Industrial Moving Picture Company of Chicago. The story of the commercial motion picture is a most interesting one, and, as presented here, it cannot fail to impress the reader with the value of the future of this form of motion pictures. Advertising men who have not sounded the possibilities of the motion-picture advertisement will receive much surprising information when they read the testimonials of prominent companies who have tried their hand at this type of publicity.

What lines to advertise in motion pictures, the best methods of presenting the story in motion-picture form, the use of films with a small projection machine by salesmen, the use of motion pictures in boosting cities, and the many various points of this "business-art" are covered in an unusually well-printed and finely illustrated booklet.

CISSY FITZGERALD IN "VITAS"

Cissy Fitzgerald, the English comedienne, will soon be seen in a special series of Vitagraph pictures for which she was especially engaged. One of the series, "The Winsome Widow," is being prepared for the Vitagraph Theater. Roy McCardell has written the scenario for another of the series, "The Ladies' War."

GOSSIP OF THE STUDIOS

FRANCIS J. GRANDON, Selig director and producer of the "Adventures of Kathlyn," wishes to deny that his recent trip East was a honeymoon trip. "The report of my marriage to Miss Clifton," he says, "is somewhat premature. However, I shall be pleased to spread the news broadcast and without reserve after the appointed time arrives."

THE EDISON STUDIO ATHLETIC ASSOCIATION is the latest up in the Bronx. The officers of the association are: Charles France, president; George Lessey, vice-president; Frank Bannon, secretary and treasurer. A ball team is being organized, which, with Lubin, Pathe, Thanhouser and Vitagraph, will probably form an Inter-Studio League. Jack Theiss, head camera man and former Stevens Institute crack, will twirl, with Ben Wilson as substitute; Floyd France, son of the director, will be on the receiving end; while Dick Neill is another member of the diamond aggregation. The athletic association plans to keep active all the year round.

J. W. JOHNSTON, the former Eclair star, has been engaged by the Jesse Lasky Feature Company to appear as Steve in "The Virginian" with Dustin Farnum.

MARTHA FRANKLIN, formerly of the New York Casino, Ward and Vokes, and Lederer's "Belle of New York" company, with which she went to London, where she has made her home since, has been visiting her native city, and her brother, Sidney Franklin, with whom she is associated in the film business.

MARY FULLER added a recent touch of realism while working on a forthcoming Edison picture that the camera failed to get, as Miss Fuller was not aware of what was going to happen. Dick Neil was carrying Mary downstairs while rehearsing, when he tripped over a loose end of carpet. Both rolled down the flight of stairs. Neil, a trained athlete, arrived at the bottom unhurt, and Miss Fuller, by dint of much experience gained in previous tumbles, bobbed up, smiling, and equally undamaged.

THEY APPARENTLY do not mind the sinister influence of the number 13 in the Mutual ranks. Phil Mindil got the pad and pencil out the other day and gave us the following refutations of the theory that hard luck is supposed to follow in the wake of the numeral thirteen. "On the thirteenth of April the thirteenth chapter of Our Mutual Girl was shown at the Strand Theater; thirteen letters spell Norma Phillips; there are thirteen letters in Our Mutual Girl, and in Strand Theater. Among Mutual actresses with thirteen letters in their names are: Isabel Daintry, Kathie Fischer, Gertrude Clair, and Dorothy Jordan. Five directors with thirteen letters in their names are producing Mutual pictures. Four of them are with the New York Motion Picture Company—Walter Edwards, George Osborne, Sidney Diamond, and Charles Giblyn. Arthur Mackley, of the Reliance Company, is the fifth. Actors in the Mutual ranks with thirteen letters in their names are: Charles Murray, Edward Kennedy, Justus D. Barnes, Cyril Chadwick, Frederic Gibbs, Frank Gerenghty, Walter Belasco, Harry Von Meter, James Morrison, and Henry Walthall.

ADELE LANE, of the Selig Pacific Coast forces, is acting in two films at once now that demand exact opposites in style of playing. Her role in a four-reel feature, The Mirror of Life, is intensely dramatic, while in The Millionaire Baby she is very frivolous.

A REAL RESCUE was staged last week by the Vitagraph Company now in St. Augustine, Fla., but the camera was not on hand. Sidney Drew and Ada Griffith were in a row boat when the "Hydro-Bullet," a 300 horsepower hydroplane, was driven into the water, ramming the boat. The occupants were tossed into forty feet of water, but Sidney Drew was on the job and swam with Miss Gifford to shore, both receiving the plaudits of the onlookers, who proclaimed it a real thriller.

JESSE J. ROBBINS, late of the Essanay Western forces, is looking around for a studio near Los Angeles, and will set up on his own account.

HAL CLEMENTS is chief director with the new United States Company at San Diego.

DOLLY LARKIN, lately with Lubin, has joined the Frontier forces as leading woman of the dramatic company. Charlie Hagenlon, recently a member of the Santa Monica Kalem company, is also a recent addition to the Frontier ranks.

EDITHE STERLING, who has been with Frontier for the past year, has left, and is taking a much-needed rest prior to accepting another engagement.

MAY CRUZE, a sister of James Cruze, of Thanhouser, has joined the Frontier company at Santa Paula, Cal., as leading woman of the comedy company.

BETTIE BURRIDGE is a new addition to the Kay-Bee forces at Santa Monica, Cal.

FLORINE GARLAND, better known in vaudeville, has joined the Frontier Players.

ZELMA NYMAN, who, under the stage name of Zelma Barber, was at one time a member of different Coast picture companies, eloped last week with James William Ramsay, vice-president of the Chicago Stove and Range Company.

PRISCILLA DEAN, formerly of the Biograph and German Film Company, will sail soon for Europe for a brief stay in Paris.

VINNIE BURNS has her birth certificate, framed in gilt, hanging on the wall of her studio dressing room in order to prove to all that she is only seventeen years old. Miss Burns was led to this move by the unusually large crop of "youngest leading ladies" in pictures which the past season has brought forth.

LEE MILLER has been signed to appear in the productions of the Blaney Film Company.

HURI CHAND, the noted actor of India, and his warriors who aided in the production of The Adventures of Kathlyn, have sailed for their native land. Huri Chand confessed: "Acting for motion pictures puts me and my countrymen in a spell-bound state of mind. Frequently while the action was in progress we were so bound up with the novelty of the situation and the spirit of the American actor that we forgot ourselves."

ADA GIFFORD has been cast for the lead in the pictures to be taken by Ned Finley at Bat Cave, North Carolina. As soon as Miss Gifford returns from Florida Mr. Finley will start for North Carolina with his company. Miss Gifford played in the mountain dramas taken in the same locality last Fall; and it was Director Finley's desire that she appear in the leads with his company this year.

NONE OF THE COMBATANTS in the Mexican crisis displayed greater courage than John Ince did when he entered the Lubin yard, last week, wearing the first straw hat of the season. You can imagine the greeting from the crowds that line the yard.

AFTER SPENDING the Winter in Florida and South Carolina, Richard Tucker has returned to the Bronx studio.

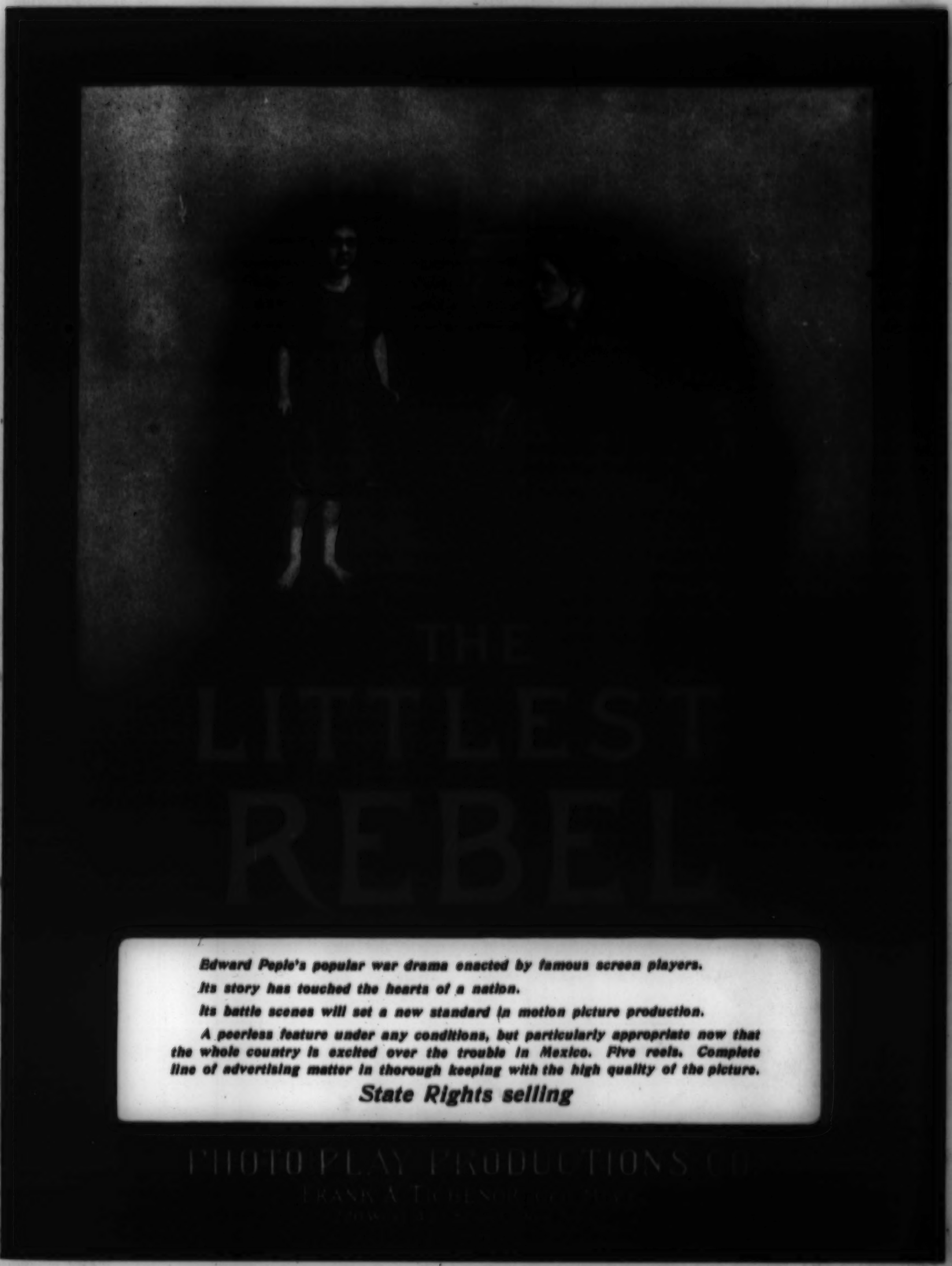
J. FARRELL MACDONALD, formerly of the Universal forces, will direct the coming Edwin August features. Others in the August studio are: Neva Delores, Hal August, Eugene Ormonde and Edith Bostwick, Jack Weatherbee and Loyola Connor. Frank Ormiston is technical director, and Mary O'Connor is looking after the scenarios.

THE ABILITY of Wallie Van in running the motor boat in "Love, Luck, and Gasoline," at the Vitagraph Theater, is a surprise to many spectators, who do not know that the Vitagraph player is really a gas engine expert, and holds many world's records made in Commodore Blackton's speed marvels.

IN STAGING a scene for a number of "The Man Who Disappeared," Marc McDermott, Charles Ogle, and the portly Harry Rytinge, were forced to struggle on a newly tarred roof top. The struggle came to a sudden conclusion when Rytinge went down under the other two, and failed to rise at once. Finally McDermott and Ogle each took an arm and pulled Rytinge to his feet. There was a ripping, tearing sound, which disclosed the fact that certain very necessary parts of Rytinge's raiment were being left behind. He went home carefully embedded in a long overcoat.

CRANE WILBUR AND CLAIRE RAE, of the Pathe forces, have been announced to lead the grand march at the ball closing the convention of the New York branch of the Motion Picture Exhibitors' League, to be held in Rochester, May 5. Miss Rae formerly appeared at the Shubert Theater in the convention city, and is well known there.

THE WILLIAMS PRINTING COMPANY, NEW YORK



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A peerless feature under any conditions, but particularly appropriate now that the whole country is excited over the trouble in Mexico. Five reels. Complete line of advertising matter in thorough keeping with the high quality of the picture.

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